CONTENTS.

ABBREVIATIONS USED.

Amara—Amarakoṣa.
Gītā—Bhagavadgītā.
Kādam—Kādambarī.
K. P.—Kāvyaprakāśa.
Kumāra—Kumārasaṁbhava.
Manu—Manusmṛti.
Mālatī—Mālatīmādhava.
Mālavikā—Mālavikāgnimitra.
MBh—Mahābhārata.
Megha—Meghadūta.
Mṛccha—Mṛcchakaṭika.
Mudrā—Mudrārākṣasa.
Raghu—Raghuvaṁśa.
Rat—Ratnāvalī.
Sarasvatī—Sarasvatīkaṇṭhābharaṇa.
Sāhitya—Sāhityadarpaṇa.
Śāk—Śākuntala.
Śiśupāla—Śiśupālavadha.
Uttara—Uttararāmacarita.
Vikram—Vikramorvaśīya.

INTRODUCTION.

THE KUMĀRASAṀBHAVA: A MAHĀKĀVYA.

The *Kumārasaṁbhava* is included in the list of the five well-known Mahākāvyas[1] in Sanskrit literature. Of these five, Kālidāsa has the honour of contributing two, viz. *Kumāra* and *Raghu*. That the *Kumāra* is the earlier work of the poet, can not be doubted. The *Raghu* contains a number of references to Kumāra Kārtikeya who is the standard of comparison for the kings of the Raghu race, and also to Kāma and the persistence with which these references are made, clearly shows that the poet expects his readers to know the Kumāra as he has painted him in his earlier work, the *Kumāra*. The style of the *Kumāra*, especially in the first three Sargas is obviously more laboured and artificial and the poet seems to be at great pains to write carefully rather than naturally. The search for poetic conceits is also quite apparent. All this points out to the fact that the *Kumāra*, at any rate, the beginning portion of it, was the poet's first work. Tradition also supports this view. Kālidāsa, who was first quite a block-head and was married to a Princess, being stung by the scornful words of his wife, determined to secure the favour of Gaurī by penance, with the result that the Goddess conferred upon him high poetic genius. On his return Kālidāsa was asked by his wife, अस्ति कश्चित् वागर्थः, and the poet taking each of the three words as the beginning for three different works composed the *Kumāra*, *Megha* and *Raghu* (the *Kumāra* begins with आस्ति, अस्त्युत्तरस्यां दिशि etc., the *Megha* with कश्चित्, कश्चित् कान्ताविरहगुरुणा etc. and the *Raghu* with वागर्थौ, वागर्थाविव etc.) The gracefully modest reference to himself by the poet at the beginning of the *Raghu*, reveals[2] certainly the humility of a *great* poet, conscious of his ability and superiority, and

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1 The five Mahākāvyas are: *Raghuvaṁśa*, *Kumārasaṁbhava*, *Kirātārjunīya*, *Śiśupālavadha* and *Naiṣadha*.

2 क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः । तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ॥
मन्दः कवियशःप्रार्थी गमिष्याम्युपहास्यताम् । प्रांशुलभ्ये फले मोहादुद्बाहुरिव वामनः ॥ I. 2–3.

not that of a novice, and is on a par with the sentiment[3] expressed in the *Śākuntala*, indicating that *Raghu* and *Śāk.* go more or less together. Everything about the *Raghu*, the style, the finish, the accuracy of description, the ease with which the poet seems to write, etc., leads one to the conclusion that the *Raghu* is obviously the work of the poet when he was at the height of his power.[4]

A Mahākāvya (long poem) is thus defined by Daṇḍin, a comparatively old rhetorician (*circa* 6th century A. D.) as follows:—

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलायत्तं चतुरोदात्तनायकम् ॥
नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसंधिभिः ॥
सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जनम् ।
काव्यं कल्पोत्तरस्थायि जायते सदलंकृति ॥
न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।
यद्युपात्तेषु संपत्तिराराधयति तद्विदः ॥ (I. 14–20).

that is, a long poem should consist of cantos, not too lengthy and having agreeable metre and having proper connection with one another; it should open with a benediction, a salutation or the mention of the theme and should be based upon a historical incident or otherwise; its hero should be noble and clever; it should contain descriptions of cities, oceans, mountains, seasons, the risings of the sun and the moon, sports in garden and water, drinking parties, marriages, love-in-separation, the birth and rise of princes, embassy, marches, battles etc; the cantos should

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3 आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् । I. 2.

4 For a fuller discussion of this question, see our paper 'The Chronological order of Kālidāsa's works' read at the 2nd Oriental conference (Jan. 1922), and published in the Proceedings thereof.

end with different metres and the hero should naturally be described as triumphant. It is not intended that every long poem should contain all the above things. The purpose of writing such a poem, should of course be the acquisition of the Puruṣārtha or the four-fold ends.[5]

The *Kumāra* admirably satisfies the above definition of a Mahākāvya. It is divided into eight cantos,[6] written in an agreeable metre and well connected with one another. It opens with the Vastunirdeśa by referring to Himālaya, the father of the Heroine. The great God Śiva

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5 The *Agnipurāṇa* (which is perhaps older than the *Kāvyādarśa*) gives a practically similar definition, except a reference to Vedic metres and the deeds of unchaste women ; सर्गबन्धो महाकाव्यमारब्धं संस्कृतेन यत् । ...इतिहासकथोद्भूतमितरद्वा सदाश्रयम् । मन्त्रदूतप्रयाणाजिनियतं नातिविस्तरम् । शक्वर्यातिजगत्यातिशक्वर्या त्रिष्टुभा तथा ॥ पुष्पिताग्रादिभिर्वक्त्राभिजनैश्चारुभिः समैः । मुक्ता तु भिन्नवृत्तान्ता नातिसंक्षिप्तसर्गकम् ॥ अतिशाक्वरिकाष्टिभ्यामेकसंकीर्णकैः परः । मात्रयाप्यपरः सर्गः प्राशस्त्येषु च पश्चिमः ॥ कल्पोऽतिनिन्दितस्तस्मिन्विशेषानादरः सताम् । नगरार्णवशैलर्तुचन्द्रार्काश्रमपादपैः ॥ उद्यानसलिलक्रीडामधुपानरतोत्सवैः । दूतीवचनविन्यासैरसतीचरिताद्भुतैः ॥ तमसा मरुताप्यन्यैर्विभावैरातिनिर्भरैः । सर्ववृत्तिप्रवृत्तं च सर्वभावप्रभावितम् ॥ सर्वरीतिरसैः स्पृष्टं पुष्टं गुणविभूषणैः । अत एव महाकाव्यं तत्कर्ता च महाकविः ॥ (337-24-32). The definition given by the *Sāhityadarpaṇa* (14th century A. D.) is evidently more detailed and arrived at by a close scrutiny of the Mahākāvyas available in its time. It refers to the extent of a Mahākāvya as being more than eight sargas, and allows one of the sargas to consist of various metres, though usually the sargas should have a uniform metre, with a change only at the end. The poem should be named after the Hero or some other important character or the subject matter ; सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥ एकवंशभवा भूपाः कुलजा बहवोऽपि वा । शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥ अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ॥ इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ॥ चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् । आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥ क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् । एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ॥ नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह । नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥ सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् । संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ॥ प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः । संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥ रणप्रयाणोपयममन्त्रपुत्रोदयादयः । वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥ कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथया सर्गनाम तु ॥ (VI Pariccheda). The *Īśānasaṁhitā* (date uncertain) gives the limit of the extent of a Mahākāvya, from eight to thirty sargas. अष्टसर्गान्न तु न्यूनं त्रिंशत्सर्गाच्च नाधिकम् । महाकाव्यं प्रयोक्तव्यं महापुरुषकीर्तियुक् ॥ For other definitions of a Mahākāvya, see Bhāmaha's *Kāvyālaṁkāra* (I. 19 ff.) and Bhoja's *Sarasvatīkaṇṭhābharaṇa* (V. 128 ff).

6 See next section for the question whether the *Kumāra* consists of eight or seventeen cantos.

is the Hero The Vastu is based upon the well-known story of Kārtikeya and Tāraka in the Purāṇas. It contains the description of the mountain (I, VI, VIII), love-in-separation (IV), marriage (VII), embassy of the Saptaṛṣis, (VI), saṃbhoga (VIII). The cantos end with different metres.

II THE EXTENT OF THE POEM.

The Nirnayasagar Press edition of the poem contains seventeen Sargas, with the commentary of Mallinātha on the first eight of them, and the commentary of Sītārāma[7], on Sargas eight to seventeen. A large number of the manuscripts at the Bhandarkar Institute, Poona, consulted by us, contain commentaries ending with the seventh or eighth Sarga and very few contain the text up to the seventeenth Sarga. Aruṇagirinātha and Nārāyaṇa, whose commentaries are published in the Trivandrum edition, obviously regard the poem as complete at the end of the eighth Sarga. The question therefore arises, what is the real extent of the *Kumāra* ? Does the poem contain only the first eight Sargas, and are we to suppose that Sargas 9–17 were added later on by some other poet ?

The arguments in favour of regarding the poem as ending with the seventeeth Sarga are as follows :—The story of the poem is left quite incomplete at the end of the eighth Sarga which describes the enjoyment of Śiva and Pārvatī after marriage. The reference to Tāraka in the second Sarga does require to be carried to its legitimate conclusion, viz. his death at the hands of Kumāra Kārtikeya. The poem should, therefore naturally end with Tārakavadha. Mahākāvyas[8] usually contain a large number of Sargas and eight Sargas seem to be too few for a poem to be called a Mahākāvya. The poet no doubt, is

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7 Sītārāma finished his commentary in the year 1870 of Vikrama, (that is, in 1814 A. D.) as he himself tells us, संवत्सरेऽङ्गाद्रिपुराण (१८७०) तु ल्ये नभस्यमासे बहुले दले च । तिथावनङ्गस्य सजीववारे टीका कुमारस्य समापदेषा ॥. He is thus quite a modern commentator.

8 *Raghu*, *Śiśupāla*, *Naiṣadha*, and *Kirāt* contain 19, 20, 22, 18, sargas respectively. The *Haravijaya* contains as many as fifty sargas.

just within the limits of the definition of a Mahākāvya as given by the *Īśānasaṁhitā* which prescribes eight Sargas as the minimum for a long poem, but the *Sāhityadarpaṇa*, the definition in which is obviously arrived at after a close scrutiny of the Mahākāvyas extant in its time says that the Sargas in a Mahākāvya should be *aṣṭādhikāḥ* and not merely *aṣṭa*. If the author of the *Sāhityadarpaṇa* had known the *Kumāra* to consist only of eight Sargas, he would have in all probability amended his definition so as to include the *Kumāra* strictly within its province. It may be presumed therefore that the *Sāhityadarpaṇa* knew the *Kumāra* to consist of *more than eight* Sargas. As the poem is called *Kumārasaṁbhava*[9] 'the story of the birth of Kumāra,' it is reasonable to suppose that the poem should at least describe the birth of Kumāra, if not more. The eighth Sarga ends with the suratavarṇana of Śiva and Pārvatī and the birth of Kumāra is described in the tenth Sarga. Nārāyaṇa tries to explain away this point by remarking अष्टमसर्गे संभोगवर्णनेन कुमारोत्पत्तेर्बिन्दूपक्षेपोऽपि कृत इति सर्वमनवद्यम्. This would have been quite a satisfactory explanation if the Kumāra had been born in the ordinary manner. As a matter of fact, the transference of the semen successively to Agni, the Ganges and the six Kṛttikās, is an incident which no one can possibly dispense with in the description of the birth of Kumāra Kārtikeya. The poem would have been more appropriately named *Śivavivāha* or *Pārvatīpariṇaya*[10] if it were to extend up to the eighth Sarga only. Even if

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9 The expression कुमारसंभव is thus explained. कुमारस्य संभवः कुमारसंभवः. The word is then metaphorically identified with Kāvya, the identification being based upon प्रतिपाद्यप्रतिपादकभाव. It thus becomes an adjective to काव्य, and so we have the neuter form कुमारसंभवम् (if the expression is regarded as an adjective to प्रबन्ध, we would get कुमारसंभवः). The adjective कुमारसंभवम् again, is to be understood as a noun in the sense of a poem of that name, according to Vāmana's dictum, विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ. Or, the expression can be explained as कुमारस्य संभवः वर्ण्यते यस्मिन् तत्.

10 The drama, *Pārvatīpariṇaya* written or supposed to be written by Bāṇa follows closely the story in the *Kumāra*. Are we to take it that Bāṇa drew upon only a portion of the *Kumāra* and named his drama accordingly ?

we grant the contention of Nārāyaṇa that the tātparya of the poem is शंभोश्चित्ताकर्षणमात्र,[11] and that what the gods want is not Tārakavadha, but only the creation of a General, it cannot be denied that there is a strong expectancy to know as to what happened to Tāraka. The poem thus seems to demand a better conclusion and one which would refer directly to the birth of Kumāra and the consequent fall of Tāraka. Such being the case, the reason why some of the commentators seem to ignore Cantos 9-17 must be sought elsewhere. This latter portion of the poem is decidedly inferior to the former and this might have led the commentators to ignore it. Some commentators[12] do not even comment on the eighth Sarga, the genuine character of which cannot be questioned, on the ground that it contains the description of the surata of Śiva and Pārvatī, the parents of the Universe. The title 'Kumārasaṁbhava,' for the whole poem up to the 17th Sarga, can be shown to be significant by taking 'saṁbhava' in the sense of both 'birth' and 'extraordinary greatness', so as to include the account of Kārtikeya's birth as well as the destruction of Tāraka at his hands.[13] Jīvānanda in his introduc-

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11 नात्र तारकासुरनिग्रहः काव्ये साध्यः । तादिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये (II. 51) इति देवैः कुमारसृष्टिमात्रस्यैव ब्रह्माणं प्रति प्रार्थितत्वात् । तारकासुरनिग्रहस्तु कुमारोद्भवप्रस्तावकतया निमित्तत्वेनोपाक्षिप्तः यथा किरातार्जुनीये दुर्योधनजयः । तस्मात् कुमारसंभव इत्येव संज्ञा युक्ता । न चैवं सति तत्पर्यन्तं काव्यं प्रवर्तयितव्यमिति वाच्यम् । 'उमारूपेण ते यूयं संयमास्तिमितं मनः । शंभोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥ (II. 49) इति ब्रह्मणः प्रतिवचनेन शंभोश्चित्ताकर्षणमात्रस्यैव परमसाध्यत्वेन प्रतिपादनात् । (P. 4, Part I, Trivandrum edition).

12 Nārāyaṇa remarks (Pp. 212–13, Trivandrum edition, Part III.) तत्र माधवेनोक्तम्—अत्राष्टमः सर्गो गौरीसंभोगवर्णनाद् वाचयितुं श्रोतुं व्याख्यातुं च न युक्तः, एतच्छीलानां देवताशापादायुषः क्षयो भविष्यतीति । दक्षिणावर्तेन पुनः अस्य प्रकरणस्य शिवयोः संभोगविषयत्वाद् रसभावार्थान् विविच्य वक्तुं बिभेमि । तस्मादन्वयमात्राधिक्रियत इति । Aruṇagiri thus criticises Dakṣiṇāvarta's view—एतदल्पज्ञताविलसितं यतः प्रसिद्धलौकिकोत्तमनायकव्यवहारमनुकुर्वतोरनयोर्महानटयोर्लीलामात्राभिकासु प्रवृत्तिषु परमार्थबुद्धिर्यस्यास्ति तस्यैवायं दोषः । यस्य तु सा नास्ति तस्य तद्विवेचनमपि शिवयोः स्तुतिः पर्यवस्यति । (*ibid* P. 214). Jīvānanda also remarks, तस्याव्याख्याने कारणं च विट्ठलशास्त्रिणा यदुट्टङ्कितं तदपि भवितुमर्हति हरपार्वत्योः संभोगवर्णनस्य मातापित्रोरिवानास्वाद्यतया तथावर्णनस्याष्टमे सत्त्वेन तत्रोपेक्षासंभवात् तत उत्तरग्रन्थस्य तद्भागस्याव्याख्यानसंभवाच्च ।

13 ...भवो भूतिर्महिमेति नार्थान्तरं सम्यग् भवः महिमातिशयः कुमारस्य महामहिमा अत्रेति व्युत्पत्त्या तत्कृततारकवधरूपमहामहिमवर्णनादस्य कुमारसंभवनामता प्रसिद्धा... । शिशुपालवधादिवत् तारकवधादिसंज्ञाभागित्वं नास्य शङ्कयितुं शक्यम् संभवपदस्य तन्त्रोच्चारितन्यायेन उत्पत्तिमहिमातिशयरूपस्यार्थद्वयस्य उपन्यासार्थत्वेन कुमारस्योत्पत्तिमहिमातिशयरूपतारकवधरूपयोरर्थयोर्वर्णनयिता शिशुपालवधादौ च तदुभयाभावान्न तद्वत् संज्ञाप्रसक्तिरिति सुधीभिर्भाव्यम् । (Jīvānanda's introduction).

tion[14] says that Ujjvaladatta, referring to the word भेरि, remarks रवः प्रगल्भाहतभेरिसंभवः इति कुमारसंभवः, thus showing that he was aware of the existence of more than eight Sargas for the poem, as the expression in question occurs in XIV. 32. Sargas 9-17, therefore are genuine and do form a part of the poem.

The above arguments, though undoubtedly there is some force in them, are in our opinion, not powerful enough to carry absolute conviction as regards the genuine character of all the Sargas 9-17. The genuine character of the eighth Sarga is now a settled fact. Mallinātha comments upon it, as also Dakṣiṇāvarta, Aruṇagiri and Nārāyaṇa. Aruṇagiri, who has no scruples to comment on the eighth Sarga and justifies the step he has taken, does not at all show that he regards the poem as in any way incomplete at the end of the eighth Sarga, as also Nārāyaṇa. The special pleading involved in taking saṁbhava to mean 'extraordinary greatness' is quite apparent and requires no comment. It is certainly unusual for commentators to ignore a large portion of a work on the score that it is of inferior merit[15]. The expression *aṣṭādhikāḥ* in Viśvanātha's definition of a Mahākāvya is more in favour of those who regard the *Kumāra* to contain only eight Sargas. It would be seen that the *Sāhityadarpaṇa* unlike the *Īśānasaṁhitā* does not prescribe a maximum number of Sargas for a long poem. It gives only the minimum. The *Kumāra* of all the Mahākāvyas extant is the shortest and it might be presumed that Viśvanātha had the *Kumāra* in his mind when he wrote the definition. But to understand *aṣṭādhikāḥ* to mean as many as

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14 Curiously enough, Jīvānanda's edition does not contain this expression रवः प्रगल्भाहतभेरिसंभवः at all. He reads महास्वनः सैन्यविमर्दसंभवः which is also the reading of the Nirnayasagara edition, which gives the रवः प्रगल्भ etc. as a variant in the foot-notes.

15 We do not share the view which is expressed in a more or less cavalier manner that sargas 9–17 are so prominently inferior in merit. Expressions like मुदे न हृद्या किमु बालकेलिः (XI. 41) possess quite a Kālidāsian touch. Besides, a poet is not obviously expected to keep the same high level of excellence throughout a long poem.

seventeen Sargas, seems to us to be quite unfair. It might at the most mean 'nine or ten'. In all probability, the expression is intended to mean 'eight or more'. The most convincing piece of evidence in favour of regarding the *Kumāra* as consisting only of the first eight Sargas is the fact that rhetoricians do not seem to be at all aware of any additional Sargas for the poem. Dr. Harichand in his 'Kālidāsa et L'Art Poètique de L'Inde' shows that in all, 124 verses[16] are quoted by various writers on rhetorics from the first eight Sargas, while none of them quotes a single verse from the remaining nine Cantos. When we take into cosideration the fact that the works on rhetorics ancient and modern, consulted by Dr. Harichand—and the list of works so consulted is well nigh exhaustive—quote verses from *each and every Canto* out of the nineteen Cantos of the *Raghuvaṁśa*, the complete boycott of Sargas 9–17 of the *Kumāra* could be accounted for only on the supposition that they were not aware of them. One can understand a Sarga or two being ignored, but that the whole host of rhetoricians should ignore so completely the Sargas in question, is inexplicable except on the above supposition. In order to make the title of the poem more significant, we might perhaps regard Sargas 9 and 10 as genuine, as they refer to the extraordinary manner in which Kārtikeya was born. In *Vikram*, we have a reference to the Gandhamādana grove on the Kailāsa as being an ideal place for enjoyment.[17] This reference would be all the more appreciated by one who has read the detailed description of such enjoyment in the eighth Canto and a part of the ninth Canto of the *Kumāra*, and is undoubtedly intended by the poet to refer to his *Kumāra*. The oft-repeated comparison[18] of the kings of the Raghu race in the *Raghuvaṁśa*, to Kumāra Kārtikeya, would suggest the possibility of later

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16 These 124 verses are thus distributed in the various sargas :— I (32), II (6), III (27), IV (9), V (22), VI (9), VII (10), VIII (9).

17 चित्रलेखा—[उर्वशी किल तं राजर्षिं लक्ष्मीसनाथममात्येषु निवेशितराज्यधुरं गृहीत्वा कैलासशिखरोद्देशं गन्धमादनं विहर्तुं गता ।] सहजन्या—[स नाम संभोगो यस्तादृशेषु प्रदेशेषु ।] Act IV.

18 See our paper 'The Chronological order of Kālidāsa's works'.

Sargas being written by Kālidāsa, as the heroism of Kumāra is described only there. In view of the total ignoring by the rhetoricians of Sargas 9–17, it is very difficult to dogmatise on the present point.

At the end of the *Vikramorvaśīya*, after Āyus had been crowned Yuvarāja, Nārada remarks [19] that the installation of Āyus as Heir-apparent reminds him of the installation of Mahāsena or Kārtikeya as Commander-in-chief by Indra. It would be seen from the context, that this remark of Nārada is not quite essential for the purposes of the play proper. Are we therefore justified in interpreting this remark as a reminiscence on the part of Kālidāsa, of the description of the installation ceremony as General, of Kārtikeya in *Kumāra* (Canto XIII)? Is Kālidāsa offering a sort of apology by this remark, for the meagre description of the installation ceremony of Prince Āyus, and referring his readers to the more or less detailed description of a similar ceremony? Unless we see some such point in the above remark in the *Vikram*, the propriety of the passage would be lost. The passage in the *Vikram*, thus seems in all probability to suggest the genuine character of the Sargas in *Kumāra*, that describe the history of Kārtikeya after his birth. Under these circumstances, we can arrive at no better conclusion than that Sargas 1–8 are definitely from the pen of Kālidāsa, Sargas 9-10 also are most probably to be ascribed to him and that it is not improbable that Sargas 11-17 should have also been written by him.

III THE SOURCES OF THE KUMĀRASAṂBHAVA.

The story of the *Kumāra* is briefly as follows [20]:—The gods being oppressed by the demon Tāraka go in a deputation to Brahmadeva who advises them to try to attract the mind of Śiva by means of Pārvatī, as the son of Śiva and Pārvatī alone would be able to kill Tāraka. Indra

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19 आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते।
अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ *Vikram.* V. 23.

20 See also the synopsis at the beginning of each Canto in the notes.

sends Madana on this mission, but Śiva, angry at the interference thus caused in his penance, burns Madana to ashes. Pārvatī with the consent of her father, takes to rigorous austerities to secure Śiva as her husband. Śiva, after testing her love by coming to her in the guise of an ascetic Baṭu and freely abusing Śiva to her face, discloses his own form and admits himself to be conquered by Pārvatī's penance. Śiva then sends the Saptarṣis to Himālaya to make a formal demand for the hand of Pārvatī. Himālaya is only too glad to grant this demand and the marriage of Śiva and Pārvatī is celebrated with due pomp and magnificence. Śiva and Pārvatī then enjoy themselves to their heart's content on the Gandhamādana and the Kailāsa.

The story of Kumāra and the death of Tāraka by his hands is referred to in the *Mahābhārata*, *Rāmāyaṇa* and the various Purāṇas, such as the *Śivapurāṇa*, *Saurapurāṇa*, *Matsyapurāṇa*, *Brahmapurāṇa*, *Kālikāpurāṇa* etc. As the date of the various Purāṇas is quite uncertain, it is difficult to say whether Kālidāsa was indebted to them for his story of the *Kumāra*. That the Purāṇas are not after all so modern as they were once thought to be, may be easily admitted, but this does not preclude the possibility of their being extensively revised from time to time. The extract from the *Śivapurāṇa* as given by Jīvānanda, reproduced in Appendix A, would show a marked similarity to various expressions and ideas in the *Kumāra* and very often even the order in which various things are described is the same in both the works. The similarity is so great that it can only be accounted for on the supposition that one of them is the borrower. Did Kālidāsa slavishly imitate the *Śivapurāṇa*, or did the reviser of *Śivapurāṇa* take the opportunity of embellishing his work by importing ideas and expressions from the *Kumāra* which had become quite well-known in his time? The poetical conceits after conceits which occur freely in the *Kumāra*, seem to be quite in the proper place in a Mahākāvya; they appear to be more or less foreign to the spirit of a Purāṇa. Kālidāsa in Canto I. 26, incidentally makes a pun on the epithet

Umā, but does not use the actual words '*Umā*' in V. 3 when Menā tries to dissuade Pārvatī from going in for penance. The reviser of the *Śivapurāṇa* apparently regarding this as a blunder on the part of Kālidāsa, puts in the mouth of Menā, the actual words '*Umā*'. The chances are that the author of the *Śivapurāṇa* has incorporated in his work the ideas and expressions from *Kumāra*, and not *vice versa*. The *Mahābhārata* and the *Rāmāyaṇa*, may be presumed to have existed in the form in which they now are, in the time of Kālidāsa, but the story as given by them could not be regarded as a possible source for the story of the *Kumāra*, as the stories differ so materially. Thus in *Vanaparvan*, Adhs. 225 233, the story of Kumāra is given as follows :—Indra, anxious to have a General for the army of the gods, while wandering on the Mānasa mountain came across a maiden who was crying out for help and also for a husband. Indra drove away Keśin who was pursuing her, and asked her who she was. The maiden told Indra that she was Devasenā, a daughter of Dakṣa and that she wanted some one to marry her. Brahmadeva, being solicited by Indra on her behalf, declared her husband to be the future General of the Gods. In the meanwhile, Agni fell in love with the wives of the Saptarṣis, and his wife Svāhā, assuming the form of the wives of the the sages, excluding Arundhatī, fulfilled Agni's desire. The six-faced Kārtikeya was born of Agni's semen, who immediately after his birth, pierced through the Krauñca mountain and rent asunder the peak of the Śveta mountain with arrows. Viśvāmitra brought up Kārtikeya who also fought with Indra but was ultimately reconciled to him. Indra appointed Kārtikeya the General of the gods and made him marry Devasenā. In Adhyāya 231, Kārtikeya is declared by Brahmadeva to be really the son of Śiva and Pārvatī, and Kārtikeya ultimately destroyed the Mahiṣāsura. In the *Anuśāsanaparvan*, Adhyāyas 130–133, the gods are stated to have approached Brahmadeva to secure the destruction of Tāraka. And Kārtikeya is described to have been born of Śiva's semen which was borne first by Agni, then by the Ganges, and then by the Kṛttikās. In the *Śalya-*

parvan, Adhs 45-47, Kārtikeya is stated to have been born of Śiva's semen, and to have killed Tāraka. In the *Rāmāyaṇa* also (*Bālakāṇḍa* sargas 36, 37) Agni is said to have first taken the tejas of Śiva in Sarga 36, where Kārtikeya is described as Agnisaṁbhava. In sarga 37, Kārtikeya is spoken of definitely as the son of Agni and the Ganges,[21] and the six Kṛttikās are spoken of as having brought him milk. The account in the Purāṇas generally is the same as given by Kālidāsa, though differing in minor details. As a matter of fact, it appears that Kālidāsa need not have been indebted to any work at all for the story of the *Kumāra*. For, in his *Kumāra* there is very little that can be said to have been really borrowed by the poet. The *Kumāra* is pre-eminently a poem consisting, so to speak of various pen-pictures and the story as such is made to fade into insignificance. Thus, the whole of the first Canto consists of a detailed description of the mountain Himālaya and the beauty of Pārvatī. As many as seventeen verses describe Himālaya and Pārvatī is described in nineteen verses. Thus out of the sixty verses, thirty-six are given to the description of Himālaya and Pārvatī and the poet obviously could have written these without being a debtor to any work. If at all, the reference to Nārada and his declaration to the effect that Pārvatī would be Śiva's wife, may be said to have been taken from some earlier work.

Canto II is mostly taken up by the description of Brahmadeva in terms of the Highest, and the recital of the oppressive acts of Tāraka. Here again, there is no great possibility of the poet being a borrower. In *Raghu* X also, Viṣṇu is described in a similar manner and in both *Raghu* and *Kumāra*, the poet gives us his own view of the Highest, mostly after the manner of the *Gītā*. The oppressive deeds of Tāraka, or similar acts of Rāvaṇa in *Raghu* X, are quite conventional and do not argue any borrowing on the part of the poet.

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21 इयमाकाशगङ्गा च यस्यां पुत्रं हुताशनः । जनयिष्यति देवानां सेनापतिमरिंदमम् ॥
ज्येष्ठा शैलेन्द्रदुहिता मानयिष्यति तं सुतम् । उमायास्तद्बहुमतं भविष्यति न संशयः ॥
(Sarga 37, 7–8.)

The description of the spring and of Śiva and Umā in Canto III, similarly can be legitimately said to be due to the poet's own imagination, as also the conversation of Indra and Madana at the beginning.

For the lamentation of Rati in Canto IV, the poet need not have been indebted to any work. The reference to the curse on Madana and its termination by the marriage of Śiva and Pārvatī, seems to be an invention of the poet who thus secures a closer connection of that episode with the story proper.

Canto V is mostly taken up with the description of Pārvatī's penance and the dialogue between Śiva disguised as a Baṭu and Pārvatī. This dialogue, which is justly regarded as a master-piece of Kālidāsa, has much of the dramatic in it and appears to be quite foreign to the nature of the Purāṇas. Even if Kālidāsa is supposed to have been indebted to some source for this episode, it must be granted that the racy way in which the dialogue is carried on and the poetic touches that enhance its charm in an indescribable manner, are Kālidāsa's own.

In Canto VI, we have the description of the Saptarṣis and Oṣadhiprastha, the capital on the Himālaya. This also does not appear to have been a mere case of borrowing.

Canto VII describes the marriage-ceremony at full length. The poet repeats some verses from this Canto, in *Raghu* VII, being evidently pleased with them. Nobody can doubt that this beautiful description is due to the poet's own imagination.

In Canto VIII, the description of the twilight, sun-set etc. is obviously the poet's own.

It would thus be seen that whatever is striking and beautiful in the *Kumāra*, can not but be declared as having been due to the poetic genius of Kālidāsa himself. For the story of the Kumāra Kārtikeya, he might have been indebted to more than one work, but as has

been already shown above, the story as such has faded into insignificance and the beauty of the *Kumāra* as a whole has not much to do with it.

IV A CRITICAL APPRECIATION.

The *Kumāra*, though it can not be declared to be the master-piece of Kālidāsa, has undoubtedly a singular charm of its own and has always been a favourite with lovers of Sanskrit literature. In the first three Cantos especially, one can easily see that the poet is not writing quite naturally and is at pains to secure as many poetical conceits as possible. This is especially noticeable in the detailed description of Pārvatī's beauty in Canto I. Not that this description lacks charm, but there is certainly not that natural grace which has justly come to be regarded to be the *forte* of Kālidāsa. In all his other works, the poet describes the Hero as hankering after the Heroine. In the *Kumāra*, the position is reversed and the unprecedented sacrifice which Pārvatī makes in order to secure Śiva as her husband makes the most profound appeal to the reader. Noble aims demand equally noble sacrifices. Pārvatī was Uccaiḥpadalaṅghanotsukā and so she had to undergo unheard of privations before she succeeded in achieving her desired object. Anything that is secured easily is not worth having. This is the moral of the *Kumāra*. When Dharma begins to decay and Adharma reigns supreme in the world, the Highest is forced to take an avatāra for the protection of the good and the destruction of the wicked as declared by the Bhagavat in the *Gītā*.[22] But it is up to the Universe also to show that it has done its best to deserve the advent of the Hero. Pārvatī typifies the forces of the Universe doing their best to create such a situation. After the memorable privations which Pārvatī had to undergo in her task, the ad-

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22 यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥
परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ (IV.7–8).

vent of the Hero was but a question of time. A Hero does not fall like manna from the clouds. He has to be created by the will of the people, and the more sincere and indomitable will of the people, the shorter would be the time taken by the Hero to come forth. The Gods headed by Indra, arm-chair politicians that they were, first tried to create a Hero by doing nothing except sending Madana to conquer Śiva. This was a totally inadequate effort and sacrifice on their part; no wonder then that they secured an ignoble failure. The magnitude of the task demanded a far greater and more sincere move. And it was only when Pārvatī rose to the occasion and shamed the Gods by her immense sacrifice that the goal came to be in sight. Princess Pārvatī, habituated to lead a life of the utmost luxury, forsook her home, parents, ease, in fact, everything she held dear, and lived the sternest possible life of an anchorite which forced the admiration from even the professional ascetics. How possibly could such a sacrifice go in vain? The destroyer of Madana had to come round and be a willing slave to Pārvatī.

Canto I opens with a detailed beautiful description of the Himālaya mountain. Three points are mainly emphasised in this description, viz., the loftiness, sanctity and self-sufficiency of the mountain. Himālaya is the loftiest and the longest. He rises above the level of the clouds showering forth rain and the path of the sun revolving round it. He extends from the Eastern to the Western ocean and is as it were the mānadaṇḍa of the Earth. The holy Ganges flows on his slopes and the sacred seven sages resort to his highest peaks and offer worship to the Gods by making use of the beautiful lotuses grown there. He is possessed of brilliant gems, great medicinal herbs, minerals of all kinds, lofty Devadāru trees, herbs shining at night time, Camarī deer, and caves affording shelter to the mountaineers. The Siddhas, Vidyādharas and Kinnaras enjoy his slopes. All sacrificial requisites are to be found on him and Brahmadeva has thus rightly called him the 'King of mountains'. The description of Pārvatī, the idol of her parents and relations

is equally elaborate and beautiful. All the conventional Upamānas, such as the lotus, the moon, the plantain-stem, are brought into requisition in this connection. Her feet are compared to the land-lotuses, her gait to the graceful movement of the swans, her thighs are declared to be superior to the plantain-stems and trunks of lordly elephants. Her waist is compared to the altar, the three folds on the belly to a flight of stairs for Kāma to ascend, her arms to the Śirīṣa flower. The beauty of her face surpasses that of the moon and the lotus, her musical voice that of the Cuckoo, and the tremulous glances those of the deer. In short, she is fashioned out of all lovely things brought together. This description, poetic though it might be, must be confessed to be highly artificial and to a certain extent laboured.

In Canto II, we have the praise of Brahmadeva in terms of the Highest. In *Raghu* X, there is a similar description of Viṣṇu. In all his three dramas, the poet has praised Śiva in the Nāndī verses. From this it is clear that the poet was not a bigoted follower of any particular sect, but was more or less catholic in his views The description of the Highest in both *Raghu* and *Kumāra* contains expressions that seem to be suggested by the *Bhagavadgītā*. To describe Brahmadeva, who in his reply to the Gods, speaks of himself only as the Creator, as the Highest, is to a certain extent a questionable procedure. The poet himself seems to have felt this and so in his *Raghu* X, he makes the Gods praise Viṣṇu in place of Brahmadeva, though the *Rāmāyaṇa* describes the gods as having waited upon Brahmadeva on that occasion. Brahmadeva is said to be the unborn self, the one existing before creation and manifesting a variety of forms, in association with the various Upādhis. He is the creator, the maintainer and destroyer of the Universe. He is without beginning or source and pervades everything. He is the source of the Vedas, the God of the Gods, the father of the Pitṛs etc. He is also both the Puruṣa and the Prakṛti, the sacrificer and the sacrificial offering, the knower and the knowable. The poet thus reconciles both the Jñanamārga and the Kar-

mamārga and brings into line the tenets of the Sāṁkhya philosophy with the principles of Vedāntism. Bṛhaspati, on behalf of the Gods makes a clever speech, cornering Brahmadeva by remarking that the latter himself is responsible for the trouble of the Gods. He recites many acts of oppression by Tāraka, which must have been already known to Brahmadeva. In *Raghu* X, the poet improves on this way of referring to the acts of oppression by making Viṣṇu allude to them, instead of the Gods.

In Canto III, the conversation between Indra and Madana, the former's solicitude for the latter and Madana's boasting temper, are pointed out in a very interesting manner. Then follows a detailed description of the sudden mainfestation of spring. The poet often forgets that it is the *sudden* manifestation of spring that he is describing. The description is mostly conventional and should be compared with a similar description in *Raghu* IX. The description of Śiva and Pārvatī is highly poetic and interesting.

In Canto IV, we see that the poet is a master-hand in describing the Karuṇa sentiment. The lamentation of Rati, is beyond doubt, one of the most charming passages in Kālidāsa's works. The description is quite natural and pathetic in the extreme. It should be compared with Aja's lamentation in *Raghu* VIII. When Rati, after regaining consciousness, finds her husband burnt to ashes, she first blames herself for not having died out of grief, remarking that women are usually hard-hearted. She fails to understand why Madana whom she had never displeased, should abandon her all of a sudden. Surely he could not have taken seriously to heart the various punishments she had inflicted upon him in joke for his supposed want of fidelity towards her. Perhaps he did not really love her at all. She would join her husband in the other world by following him in death, but the loss of Madana to the world at large would be absolutely irreparable. Who, when Madana is dead and gone, would goad the lovers to their destination in spite of various obstacles? Without Madana. the intoxication of ladies by wine would be a sheer matter for ridicule. The moon, the mango-blossom, the swarm of

bees, Cuckoo, would all become useless and fail to please any one. Madana had arranged the flower-decoration on her body with scrupulous care, but even before the flowers had faded away, he had died suddenly. He ought to have at least finished off the paint on her foot before he left her. She must hurry up to kill herself and join Madana in heaven before the heavenly damsels would succeed in alluring him away. Even if she were to follow him in death, people would still blame her as she had been without Madana at least for a time and this stigma would stick to her for ever. She would not be able to perform even the funeral rites of Madana as his body also was gone along with his life. Noting that Madana's friend Vasanta had not been there to console her, she is afraid that he too must have been burnt by the thoughtless and angry Śiva. On seeing Vasanta who made his appearance just then, she began to weep still more bitterly and ultimately implored him to prepare the funeral fire so that by throwing herself into the fire with Madana's ashes by her side, she would join her husband in heaven. A Pativratā is expected to follow her husband wherever he would go. Would not Vasanta help her in this respect? Even inanimate objects, like the lightning and moon-light show by their action that wives should follow the path of their husbands. With the ashes of her husband by her side, the funeral fire would be a veritable bed of flowers for her. And Vasanta should make the fire burn more quickly with the help of the Southern breezes, so that she would reach her husband the quicker. After her death, only one handful of libation should be offered to herself and Madana, so that they would share it in heaven. And Vasanta should especially note that mango-blossoms should be offered as a funeral offering; for was not Madana very fond of them?

A heavenly voice at this stage declares that Rati should not abandon her body but on the contrary preserve it with great care as her husband would be resorted to her when Śiva would marry Pārvatī. Brahmadeva's curse had deprived Madana of his body for the latter's audacity

in creating an incestuous passion in the former for his own daughter and the curse would end with the marriage of Śiva and Pārvatī. Rati was successfully persuaded by Vasanta to give up her resolve of following her husband in death, on the strength of this assurance by the heavenly voice. In *Raghu* VIII, the poet enters into a philosophical disquisition about the meaning of life and death, in order to console Aja. Such a consolation would have had no effect on Rati, as indeed it had none on Aja either.

Canto V describes vividly in a few strokes, the contrast between Princess Pārvatī and Pārvatī the anchorite, and gives a detailed description of the various kinds of penance practised by her. Śiva disguised as a Baṭu approaches her, and after some formal questions wants to know the reason of her penance, as she already possesses noble birth, beauty, wealth etc. for which people ordinarily go in for penance; on learning that she wants to secure Śiva as her husband, the Baṭu ridicules the idea of Princess Pārvatī, the *belle* of the universe, being mated with Śiva, a pauper, the wanderer in the cemetery, associated with various inauspicious practices, and possessed of a deformed body. Pārvatī replies warmly to the objections raised by the Baṭu, declaring that no one could understand the real greatness of Śiva and it would be a great mistake to judge him by the ordinary rules of conduct. She winds up with the declaration that she loves Śiva with all her heart, whatever the Baṭu might think of him. Śiva convinced of the sincere love of Pārvatī for him, shows himself in his true form and declares to have been conquered by Pārvatī's love.

The dialogue between Śiva and Pārvatī reveals the poetic genius of Kālidāsa at his best. It is spirited, and full of bitter sarcasm and the irony of the situation in making Śiva find fault with himself, is extremely well conceived, and the well-sustained tension is brought to an end by the dramatic surrender of Śiva to Pārvatī.

Canto VI is a comparatively tame one. It contains however, the beautiful description of the Oṣadhiprastha

the capital of Himālaya. The very first verse however is quite significant and gives us the poet's views about love-marriage. Pārvatī requests Śiva to make a formal demand for her hand in marriage to her father, Himālaya, as the father is the only proper authority to dispose of his daughter. In stanza 85 again, the poet says that in the matter of the disposal of daughters, the father should usually act according to the wishes of the mother. Thus the consent of the parents should be a condition precedent in the case of the daughter's marriage. The poet seems to have felt strongly on this point as is clear from the way in which he depicts Śakuntalā in his *Śākuntala*. All the woes of Śakuntalā are shown by the poet as being due to her neglect of this fundamental principle. Had Śakuntalā, like Pārvatī, insisted upon her lover's applying to Kaṇva for her hand, no shadow of a calamity would have ever fallen upon her.

Canto VII describes the marriage ceremony at great length. It should be compared to Canto VII in *Raghu*. The description is both detailed and extremely life-like. It is extraordinary to find that the marriage-rites have undergone absolutely no change since the time of Kālidāsa. The poet's description reads like that of the marriage of a popular Hindu Prince in our own time.

Canto VIII describes in a beautiful manner the enjoyment of the newly wedded pair. The description of the twilight and sunset etc, is also quite charming.

The *Kumāra* thus amply testifies to the great poetic genius of Kālidāsa. The poem abounds with beautiful aptly chosen similes which are rightly regarded as the special province of Kālidāsa alone. Kālidāsa is usually known as the master-hand in dealing with the Sṛṅgāra sentiment, love-in-union as well as love-in-separation. But in graphic descriptions also, whether of mountains or of marriage-ceremonies, he is equally in his element. The poem teems with proverbial quotations covering a wide range of topics, clothed in Kālidāsa's graceful and pithy language, and the poet would have still deserved to be called the greatest poet, by his *Kumārasaṁbhava* even if he had not written his other equally beautiful works, such as the *Raghu* and the *Śākuntala*.

trued with ददृशे. हरस्य कोपः हरकोपः सः चासौ अनलश्च हरकोपानलः तस्य भस्म. This verse is quoted in *Daśarūpa*, *Kāvyānuśāsana* and *Rasaratnākara*, as an instance of इष्टनाशात्करुण, (that is, the sentiment of pity arising out of the death of a beloved person).

4 :—She then, distressed once again, lamented [Madana's loss] with her breasts dusty owing to rolling (*āliṅgana*) on the ground, with the hair [all] dishevelled, and making the [whole forest–] site as it were a co-sufferer.

CONSTRUE : अथ पुनः एव विह्वला सा वसुधालिङ्गनधूसरस्तनी विकीर्णमूर्धजा स्थलीं समदुःखाम् कुर्वती इव विललाप ।

वसुधायाः आलिङ्गनेन धूसरौ स्तनौ यस्याः सा. विकीर्णाः मूर्धजाः यस्याः सा. समं दुःखं यस्याः सा. Rati, when she came to know the worst, became once again extremely distressed and burst into lamentations. She rolled on the ground, writhing with mental torture, as a result of which, her beautifully adjusted hair were thrown into utter disorder. The whole forest-site seemed to sympathise with her in her terrible calamity. Cf. विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति । अकरोत् पृथिवीरुहानपि स्रुतशाखारसबाष्पदूषितान् ॥ *Raghu* VIII. 70, नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥ *ibid* XIV. 69, also त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत्समवस्था दृश्यते । उद्गलितदर्भकवलाः मृगाः परित्यक्तनर्तना मयूराः । अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥ *Śāk* IV.

5 :—That body (*karaṇam*) of yours, which on account of its being possessed of lustre [or, loveliness] was the standard of comparison for handsome lovers—here it has been reduced to such a [miserable] state, and [still] I am not rent asunder; surely women are [proverbially] tough!

CONSTRUE : यत् तव करणं कान्तिमत्तया विलासिनाम् उपमानम् अभूत् तत् इदम् ईदृशीं दशां गतम्, न विदीर्ये, स्त्रियः कठिनाः खलु ।

करण used here in the sense of 'the body'. Madana's body was the loveliest one that could be imagined. When speaking of a handsome person, 'Why, he is like Madana himself' would naturally rise to one's lips. So great a loss therefore, is naturally expected to produce the most profound effect. But Rati, for all practical purposes, has as

it were remained the same as before. She has not died of grief which one had expected of her. Rati, in her dejection, accuses all women as being extremely hard-hearted and thick-skinned. स्त्रियः कठिनाः खलु might be translated as 'can it be that women are really so hard-hearted?' उपमीयते अनेन इति उपमानम्—One to which something else is compared, a standard of comparison which is superior to the उपमेय, the thing compared. विलासिन्—a lovely person. विलास is भूषणालापगतिकर्मसु चारुता । धीरसंचारिणी दृष्टिर्गतिर्गोवृषभाञ्चिता । स्मितपूर्वमथालापो विलास इति कीर्तितः ॥, दीर्येँ—Cf. दीर्यें किं न सहस्रधाहमथवा रामस्य किं दुष्करम् । *Uttara* III.

6 :—Where indeed have you bolted away, breaking off [all ties of] affection in a trice, having thrown me whose life is [entirely] dependent on you, overboard, like a mass of water with the construction of the dam destroyed, abandoning the lotus-plant.

CONSTRUE: क्षतसेतुबन्धनः जलसंघातः नलिनीम् इव क्षणभिन्नसौहृदः त्वदधीनजीवितां मां विनिकीर्य क्व नु विद्रुतः असि ।

क्षतं सेतोः बन्धनं यस्य सः, Nārāyaṇa seems to read क्षतसेतुबन्धनां going with नलिनीम्. क्षणेन भिन्नं सौहृदं यस्य सः. (सुहृदो भावः सौहृदम् । युवादित्वादण्प्रत्ययः ।, the form is सौहार्द also (there being उभयपदवृद्धि, according to 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च'). तव अधीनं जीवितं यस्याः ताम्. Madana is compared to a जलसंघात and Rati to the नलिनी which flourishes in water. When the embankment is broken for some reason or other, the जलसंघात rushes forth, nobody knows where, leaving the नलिनी to her fate. Similarly Madana has gone away, suddenly breaking off all ties of love, abandoning Rati who entirely depended upon him. Nārāyaṇa remarks, अत्र सौहृदसेत्वोः परस्परसाम्यं प्रतीयते । नलिन्या जीवितमपि जलसंघाताधीनम् । एकत्रसंचितो जलसंघातोऽपि सेतुभङ्गानन्तरं सत्वरं गच्छति गमनानन्तरं च कुत्र गत इति न ज्ञायते ।

7 :—You have not done anything disagreeable to me, nor has anything against you been done by me; [such being the case] why indeed, without any reason, do you not show yourself to Rati who is lamenting?

CONSTRUE: (त्वं) मे विप्रियं कृतवान् न असि, मया च ते प्रतिकूलं न कृतम्, विलपन्त्यै रतये किम् अकारणम् एव दर्शनं न दीयते ।

Rati means to say that Madana and herself had all along been pulling on pretty well together. She had not offended him by her behaviour, he also had not given any cause for complaint on her part. If any one of these two things had happened, Madana's absence would have been justifiable. But as matters stood, there could be no such excuse. Perhaps he had been joking with her, but could that be a proper time for jest? She had been lamenting bitterly, and jests surely should not be carried so far. प्रतिकूल lit. against the bank प्रतीपं कूलात्. Instead of मह्यं, the expression रतये is used on which Aruṇagiri remarks, रतय इति परत्वनिर्देशः स्ववाल्लभ्यादिद्योतकः। and Nārāyaṇa, रतय इति नामग्रहणेनात्मनः प्राचीनं प्रेमविषयत्वमनुस्मारयतीत्यर्थान्तरसंक्रमितवाच्यध्वनिः। Cf. मनसापि न विप्रियं मया कृतपूर्वं तव किं जहासि माम्। *Raghu.* VIII. 52. This verse is referred to in *Vyaktiviveka* and *Kāvyānuśāsana* as an instance of भग्नप्रक्रमता (the construction being passive in प्रतिकूलं न च ते मया कृतम्, which ought to have been अहं प्रतिकूलं न कृतवती so as to be symmetrical with कृतवानासि विप्रियं न मे).

8 :—Oh Madana! Or, do you remember the binding by the strings of the girdle in cases of blundering in names [that is, calling me by the name of some other lady who had taken your fancy for the time being] or the strokes by the lotus used as an ear-ornament, in which the eyes were soiled by the filaments dropped down ?

CONSTRUE : (हे) स्मर, गोत्रस्खलितेषु मेखलागुणैः बन्धनम् उत, च्युतकेसरदूषितेक्षणानि अवतंसोत्पलताडनानि वा स्मरसि (किम्) ।

Rati tries to account for Madana's being angry with her. Perhaps, she, says, he had been angry on account of the punishment inflicted upon him by her in private, when he had called her by a wrong name, thus giving signal proof that his mind had been attracted by some other lady. Incensed at this perfidy of his, she had bound him down, as one would bind a thief with ropes, by her girdle, and also punished his face, for having dared to utter the name of another lady by striking it with the lotus on her ear. स्मर is put in, to secure an alliteration with स्मरसि. It is also a significant epithet. स्मर (स्मर्यतेऽनेन इति) has a long memory and so is not likely to forget events that have been long past.

गोत्रस्य स्खलितेषु (सपत्नीनामाक्षरग्रहणेष्वित्यर्थः । Nārāyaṇa). This is quite a common idea with Kālidāsa. Cf. गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् । *Śāk* VI., [यन्निमित्तं पुनर्भर्ता उत्कण्ठितस्तस्याः स्त्रिया नामधेयेन भर्त्रा देवी आलपिता ।] *Vikram* II. For मेखलागुणैर्बन्धनम्, cf. मेखलाभिरसकृच्च बन्धनं वञ्चयन्प्रणयिनीरवाप सा ॥ *Raghu* XIX. 17. अवतंसेन (अवतंसः an ear-ornament) उत्पलेन यानि ताडनानि. च्युतैः केसरैः दूषिते नेत्रे यैः तानि—this shows that the ताडन was inflicted on the face, as it was the chief culprit. रहस्यन्यवधूनामाक्षरग्रहणे सति मयां कृतयोस्तादृशयोपराधयोरन्यतरस्य स्मरणेनैव त्वमिदानीं मत्समीपं नोपयासीत्यूहः । (Nārāyaṇa). This verse is quoted in the *Citramīmānsā* as an instance of उत्प्रेक्षा.

9 :—'You stay in my heart'—these words [so] agreeable to me, which you spoke, I [now] know to be [prompted by mere] roguery. If this was not a mere complimentary expression [not to be taken seriously] how is it that Rati is [quite] unhurt, while you have become bodiless ?

CONSTRUE : (त्वं) हृदये वससि इति मत्प्रियं यत् अवोचः तत् कैतवम् अवैमि ; इदम् उपचारपदं न चेत् त्वम् अनङ्गः कथम् अक्षता रतिः ।

Or rather, Rati means to say, Madana had never loved her sincerely. All the complimentary expressions such as 'Oh love, you are a part of my heart,' 'your image is enshrined in my heart,' which Madana hsowered upon her in season and out of season, were merely intended to please her. It was all froth, no substance. If Rati had resided in Madana's heart, she ought to have been dead the moment Madana died. The आश्रित could never remain without the आश्रय. कितवस्य भावः कैतवम्–कितव a rogue. कितान् निवसतो वञ्चति, the *Nirukta* (V-22) explains it as किं तवास्तीति शब्दानुकृतिः, कृतवान्वाशीर्नामकः । उपचार insincere courtesy for the purpose of display. परस्य रञ्जनार्थं यदसत्यभाषणम् (Mallinātha). Cf. उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः । *Mālavikā* III. उपचार in अलंकारशास्त्र, means metaphorical or figurative use. पदम् = वाक्यम् (न पदं पदमित्याहुर्वाक्यं हि पदमुच्यते ।). This verse is quoted in *Kāvyānuśāsana*, *Ekāvalī* and *Sarasvatīkaṇṭhābharaṇa* as an instance of करुण.

10 :—I would follow the foot-steps [or, track] of you who have gone recently to the other world ; this person

[that is, I] has been [indeed] deceived by Fate ; the happiness of embodied beings [solely] rests indeed with you.

CONSTRUE : परलोकनवप्रवासिनः तव पदवीम् अहं प्रतिपत्स्ये ; एषः जनः विधिना वञ्चितः, देहिनां सुखं खलु त्वदधीनम् ।

परलोकं नवं प्रवासं कर्तुं शीलमस्य—who has just been dead. What the idea in the verse is would depend on the meaning that we attach to the expression एषः जनः. The expression can be taken to refer to the speaker himself, meaning 'I' (Cf. सख्यौ—[अयं जनः कस्य हस्ते समर्पितः *Śak* IV., जनामिममनुरक्तं विद्धि नाथेति गेये। *Mālavikā* II. 5 ; कथमेकपदे निरागसं जनमाभाष्यमिमं न मन्यसे । *Raghu* VIII. 48, where similar expressions refer to the speaker). Or, एषः जनः might mean 'the world at large.' According to the first interpretation the idea would be as follows—Rati means to say that by making her faint away just when Madana died, Destiny had deceived her cruelly, but it was not even now too late to follow her lord. Not much time had been lost. Not only the happiness of Rati but that of the whole world depended upon her lord. (According to this explanation, the last part त्वदधीनं खलु..., is but loosely connected with what precedes. Nārāyaṇa begins his comment on the verse with अस्त्वहं निःस्नेहः, सस्नेहा त्वं तु किं करिष्यसीत्यत्राह ।). The idea according to the second interpretation would be as follows :—Rati means to say that she would not much care for herself, but her chief concern was for the sake of the world at large. Madana's death has affected the world even more in a sense. For, she could put an end to her suffering by committing suicide and thus joining her lord in the next world. But what could the world do ? Its happiness solely depended upon Madana and there was no remedy left for it which would retrieve its loss. Destiny has thus treated the world very shabbily. (Mallinātha explains एषः जनः by लोकः and prefaces his comment with न च मे कश्चिद्विचारः किंतु लोकः शोच्यत इत्याह). It is difficult to choose between the two interpretations. Expressions like एषः जनः or अयं जनः are however, more usually found used in the sense of 'I'.

II :—Oh dear one, who excepting you is able to take the beloved damsels to the residence of [their] lovers, dis-

tressed at the thunder, along the street in the city, veiled by the darkness of the night?

CONSTRUE : (हे) प्रिय, रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः प्रियाः कामिनां वसतिं प्रापयितुं त्वत् ऋते कः ईश्वरः।

रजन्यां यत् तिमिरं तेन अवगुण्ठिते (veiled, enveloped). घनस्य शब्देन विक्लवाः. Rati explains what she meant by त्वदधीनं खलु देहिनां सुखम्। In the absence of Madana, it would be well-nigh impossible for the ladies to reach their lovers clandestinely, surmounting all difficulties. So far Madana had goaded them to do so, and had infused strength in them to brave all dangers. But the intensity of love, which can achieve even the impossible, being absent, the ladies now would find it difficult to accomplish their desired object. (न हि कामान्धानां भीतिरस्तीति भावः। Mallinātha). प्रियाः—the reference is to the अभिसारिकाs. (अभिसारयते कान्तं या मन्मथवशंवदा। स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका॥ *Sāhitya* III). Cf. for the idea, [मदनः खलु मां नियोजयति। किमत्र संप्रधार्यते।] *Vikrama* II, [सखे मदनः खलु त्वामाज्ञापयति। शीघ्रं नय मां तस्य सुभगस्य वसतिम्॥] *ibid* III, उदयन्तु नाम मेघा भवतु निशा वर्षमविरतं पततु। गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन॥ *Mṛcchakaṭika* IV. If ladies go out even in thunder, lightning and in rain, when it is pitchy dark, to meet their lovers, the credit for it is solely due to love which renders a person almost mad. प्रापयितुम्=नेतुम्, the root नी, and other roots having the same sense take two accusatives, hence we have प्रियाः and वसतिम् both in the accusative case. ईश्वरः powerful, able.

12:—The intoxication of young ladies, caused by wine, causing the reddish eyes to roll about, and causing the words to falter at every step, when you are no more, would now be [a matter for] ridicule, [or, senseless imitation].

CONSTRUE : अरुणानि नयनानि घूर्णयन् पदे पदे वचनानि स्खलयन् प्रमदानां वारुणीमदः त्वयि असति अधुना विडम्बना।

Wine as an excitant of love, is very useful and is freely taken advantage of by lovers. But in the absence of love, the lover is degraded to the position of a mere drunkard who is an object of ridicule. The rolling of eyes red on account of intoxication and the uttering of faltering words —all this adds an indescribable grace to ladies excited by

love. But without love, this kind of behaviour would be simply censurable. वारुणी—वरुणस्य इयम्, wine. वारुणी is given as the name of Varuṇa's wife in *Sabhāparvan*, 9. In *Ādiparvan* 67, wine is said to be the daughter of Varuṇa born of the daughter of Śukrācārya (वरुणस्य भार्या या ज्येष्ठा शुक्राद्देवी व्यजायत । तस्याः पुत्रं बलं विद्धि सुरां च सुरनन्दिनीम् ॥). विडम्बना mockery, a matter for laughter. Cf. चारुता वपुरभूषयदासां तामनूननवयौवनयोगः । तं पुनर्मकरकेतनलक्ष्मीस्तां मदो दयितसंगमभूषः ॥ *Śisupāla* X. 33. ललितविभ्रमबन्धविचक्षणं सुरभिगन्धपराजितकेसरम् । पतिषु निर्विविशुर्मधुमङ्गनाः स्मरसखं रसखण्डनवर्जितम् ॥ *Raghu* IX. 36. Nārāyaṇa remarks, मदिरासदो हि प्रथमं नयनशोणिमानमातनोति, पुनश्च स्खलितपदानि वचनानि जनयति । नहि तयोरुभयोरपि भावशून्यत्वे तद्दर्शिनां हासादन्यत् किमपि संभवतीति भावः ।

13 :—Oh bodiless one! Knowing the body of you, his dear friend, to have become a matter of history, the maker of night [that is, the moon] whose rise has [now] become fruitless, would with great pain give up his thinness [that is, wax] even when the dark half of the fortnight has passed.

CONSTRUE : (हे) अनङ्ग प्रियबन्धोः तव वपुः कथीकृतम् अवगम्य निशाकर निष्फलोदयः (सन्) बहुले गते अपि तनुतां दुःखं मोक्ष्यति ।

A moon-lit night is an admirable time for enjoyment for lovers. So far Madana and the Moon had been quite a happy pair of friends, enhancing each other's excellence. But in the absence of Madana, whom is the moon going to delight? He would now think his rise to serve no purpose and if he had had his way, would refuse to wax in the bright half of the fort-night. अकथा कथा संपद्यमानं कृतम्—कथीकृतम्, कथाशब्दादभूततद्भावे च्विप्रत्ययः । which is merely reduced to words, that is, which has ceased to exist in reality. People now would talk of Madana's body in the past tense. निष्फलः उदयः यस्य सः, (चन्द्रोदयस्य कामिनीकामुकसंभोगसौख्यं हि फलम् । न च तत् कामेन विना संभवतीति निशाकरस्य निष्फलोदयत्वमिति दुःखनिमित्तकं शरीरकार्श्यमिति भावः । Nārāyaṇa). The waning of the moon in the dark half, is, as it were due to the moon's grief for the loss of his friend and it would be quite against his wish to wax up again in the bright half. बहुल—कृष्णपक्ष, the dark half of the fort-night when the moon wanes.

14 :—Say of whom now would the fresh mango-sprout be the arrow, with a charming green-red stalk and indicated by the sweet notes of the male Kokila bird ?

CONSTRUE : हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः नवचूतप्रसवः कस्य बाणतां संप्रति गमिष्यति, वद ।

हरितम् (green, or ईषन्नीलम्) अरुणं चारु च बन्धनं यस्य सः, कलेन पुंस्कोकिलानां स्वनेन सूचितः. In the absence of Madana, the mango-blossom would fade into insignificance. It had been used as an arrow by him so successfully, but now none so poor to do it reverence. The expressions हरिता...and कलपुंस्कोकिल..., are to be understood as referring to बाण also. An arrow also has a green-red feathered part. The presence of a mango-blossom is indicated by the sweet notes of the male cuckoo, which are due to their having eaten them. (See notes on III. 32). The shooting of an arrow is indicated by the hissing sound of the arrow itself or of the archer. (धन्विनां बाणमोक्षोऽपि तल्लिङ्गभूतेन हुङ्कारेणानुमीयते । कूजनसामर्थ्यप्रतीत्यर्थं पुंस्त्वविशेषणं सैनिकत्वप्रतीत्यर्थं च । Nārāyaṇa). The expression पुंस्कोकिल suggests greater sharpness of the notes in the case of the चूतप्रसव and the soldiers in the case of the arrow. Dakṣiṇāvarta reads सूचक for सूचत. सूचक means the pointed tip of the arrow.

15 :—This row of bees, which has been many a time used by you for the purpose of [your] bow-string, is, as it were, lamenting with me whose grief is heavy, with the hummings, the notes of which are piteous.

CONSTRUE : त्वया अनेकशः धनुषः गुणकृत्ये नियोजिता इयम् अलिपङ्क्तिः करुणस्वनैः विरुतैः गुरुशोकां माम् अनुरोदिति इव ।

The bees are represented as if lamenting out of sympathy for Rati. गुणस्य (गुणः the string of the bow) कृत्ये. करुणः स्वनः येषां तैः The reading करुणस्वरैः means the same thing. In *Śāk.* VI, similarly, the Kokila is said to produce a faltering note out of sympathy for Duṣyanta (कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतम् ।). गुरुः शोकः यस्याः ताम्. On गुणकृत्ये नियोजिता, Nārāyaṇa remarks, अनेन प्राचीनानेकोपयोगेन भविष्यतः निरुपयोगत्वस्यात्यन्तदुःखहेतुत्वमुक्तम् ।

16:—Assuming again an attractive frame and rising up, just direct to the posts of female love-messengers, the female Kokila naturally learned in [sending forth] sweet notes.

CONSTRUE: मनोहरं वपुः पुनः अपि प्रतिपद्य तावत् उत्थितः मधुरालापनिसर्गपण्डितां कोकिलां रतिदूतिपदेषु तावत् आदिश।

मधुरेषु आलापेषु निसर्गतः पण्डिता (पण्डा संजाता अस्य 'तारकादित्वात्' इतच्, यद्वा पण्डते स्म, 'गत्यर्था' इति क्तः). See notes on III. 32, for the importance of the Kokilā in settling love-disputes. She is the unfailing missile of Kāma to break down the unconciliatory spirit of proud women. Rati means to say that the Kokilās had been just waiting for Madana's orders to go to their respective posts on duty. If not Madana, who would give them the order? रत्यर्थां दूती रतिदूती तासां रतिदूतीपदेषु—The word दूती really ends in a long ई, the poet uses the form with a short इ, apparently owing to the exigencies of the metre. Mallinātha remarks. ङीबन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयात् ह्रस्वः, 'अपि माषं मषं कुर्यात् छन्दोभङ्गं त्यजेत् गिरम्।' इति केचित्। 'उणादयो बहुलम्।' इति बहुलग्रहणात् ह्रस्वः इति वल्लभः। The poet uses the same expression दूति elsewhere also (प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यो। *Raghu* XVIII. 53. तेन दूतिनिवेदितं निषेदुषा etc. *ibid* XIX. 18; क्लृप्तपुष्पशयनान् लतागृहानेत्य दूतिकृतमार्गदर्शनः।; संगमाय निशि गूढचारिणं चारदूतिकथितं पुरोगताः। *ibid*. 23, 33., त्वां कामिनो मदनदूतिमुदाहरन्ति। *Vikram* IV.) Hemādri on *Raghu* XIX. 18, remarks दूत्यां दूतिरपि स्मृता इति शब्दभेदप्रकाशे. The Trivandrum edition reads रतिदूतपदेषु कोकिलान्...पण्डितान्, and solves the difficulty about the form दूति. The reading on the face of it seems to be a palpable emendation and could not be considered to be a genuine one. No one would think of emending दूत into दूति (a questionable form), but the temptation of emending दूति into दूत would be almost too great for one who regards दूति as ungrammatical. We therefore regard दूति as the correct reading, which form, as has been shown above, occurs in the other works also of the poet. The reading कोकिलान्...पण्डितान् seems also an emendation made in order that the plural पदेषु in रतिदूतिपदेषु might be properly explained. निसर्गपण्डितत्व however is elsewhere spoken of by the poet as a characteristic of the female Kokila (स्त्रीणामशिक्षितपटुत्वममानुषीणां संदृश्यते किमुत या प्रतिबोधवत्यः। प्रागन्तरिक्षगमना-

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त्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ *Śak.* V). It is again a कोकिला who is called a मदनदूती in *Vikram* IV. In *Mālavikā*, *Vikrama* and also *Śak*, it is the females that play the part of go-betweens. It would have been better if the reading had been रतिदूतिपदे हि. With ...पदेषु, Kokilā, the singular would have to be understood as referring to the whole class or species. This verse is quoted in the *Kāvyālaṁkā-raṭippaṇa*, with the remark करुणविप्रलम्भस्तु शृङ्गार एव.

17 :—Oh Madana! Remembering the [fast] embraces accompanied by tremor begged of [by you] by bowing down with [your] head and those [never-to-be-forgotten] love-enjoyments with you in private, there is no peace [of mind] for me.

CONSTRUE : (हे) स्मर, शिरसा प्रणिपत्य याचितानि सवेपथूनि उपगूढानि च तानि रहः ते सुरतानि च संस्मृत्य मे शान्तिः न अस्ति।

वेपथुः (trembling, it is a सात्विकभाव) तेन सहितानि. उपगूढम्—P. P. used as a noun (भावे क्तः प्रत्ययः) embrace. तानि–those well-known. We might take याचित also as a noun, in which case there would be three things which Rati remembers: (1) the supplications of Madana, to make Rati agreeable to his wishes. (2) the embraces (3) the enjoyment. There are however only two चs used by the poet, which show that only two things are referred to. Nārāyaṇa remarks प्रथमं कुपितां मामनुनेतु प्रणिपत्य याचनं तदनन्तरं प्रसन्नायां मयि सरागमालिङ्गनं ततश्च रागस्य समुद्बोधे सति बहुविधानि सुरतानीति स्मरणक्रमोऽत्र विवक्षितः।

18 :—Oh you expert in love! Here this flower-decoration belonging to the [vernal] season, arranged by you personally on my limbs, does exist [even now]; but that charming body of yours is not to be seen !.

CONSTRUE : (हे) रतिपण्डित त्वया मम अङ्गेषु स्वयं रचितम् आर्तवं कुसुम-प्रसाधनम् इदं ध्रियते, तव तत् चारु वपुः न दृश्यते।

आर्तवम्–ऋतुरस्य प्राप्त आर्तवम् (ऋतोरण् इत्यण् प्रत्ययः) belonging to the season ; the ऋतु here is the वसन्त. कुसुममयं प्रसाधनम्. ध्रियते does exist. Rati means to say that Madana's death was so sudden and unexpected that even before the flowers which he with his own hands placed on her head, ears etc. as a decoration, could fade away, he had passed

away. The sight of the flowers thus makes her grief quite unendurable. Cf. for a similar idea, सुरतश्रमसंभृतो मुखे ध्रियते स्वेदलवोद्गमोऽपि ते । अथ चास्तमिता त्वमात्मना धिगिमां देहभृतामसारताम् ॥ *Raghu* VIII. 51. The reading स्वयं is more emphatic than नवम् (fresh). The propriety of नवम् is thus brought out by Nārāyaṇa–अत्र कुसुमाभरणानामभिनवत्वकथनेन क्षणादेव त्वमीदृशीं दशां गतोऽसीति व्यज्यते ।

19 :—Put on paint on this other-than-the-right [that is, left] foot of mine, at the non-completion of the decoration of which, you had been remembered by the terrible gods [who are extremely wise] ; come along.

CONSTRUE : यस्य परिकर्मणि असमाप्ते (सति) दारुणैः विबुधैः स्मृतः असि तम् इमं दाक्षिणेतरं मे चरणं निर्मितरागं कुरु, एहि ।

परिकर्मन् is decoration, painting, प्रसाधनम्. परि मलवर्जनार्था क्रिया परिकर्म. विबुध–a god, विशिष्टः बुधः येषाम्—त्रिकालज्ञजीवशिष्यत्वात्, विशेषेण बुध्यन्ते वा. निर्मितः रागः यस्मिन् तम्. Madana had been engaged in painting the left foot of Rati with the lac dye, when he was suddenly remembered by Indra (see III 63). As it was an urgent message from Indra, Madana leaving off the foot half--painted, started to see his master. Rati now wishes Madana to come back to her at least for the sake of finishing off the remaining painting work. (Cf. for a similar idea, where Aja bemoans that his wife passed away, without finishing off the half-strung girdle, तव निःश्वसितानुकारिभिर्बकुलैरर्धचितां समं मया । असमाप्य विलासमेखलां किमिदं किंनरकण्ठि सुप्यते ॥ *Raghu* VIII. 64). विबुधैः is also used ironically. The gods are said to be very wise, but they did not know the simple fact that it was a crime to disturb a person when engaged in dalliance with his beloved. They could be fitly called दारुण, as they showed by their action that they had no feeling. They had also sent Madana on a mission which, they knew very well, was an extremely dangerous one. The Trivandrum edition reads विबुधैरपि यत्सुदारुणैः on which Nārāyaṇa remarks, विबुधानां सौम्यत्वस्यैवोचितत्वादपिशब्दो विरोधमाह. The सौम्यत्व of the gods referred to by him, seems to be चिन्त्य. दक्षिणेतरम्–the left side of women is said to be प्रशस्त, and so Madana had begun to decorate the left foot

first, but before he could finish the paint on the left foot itself, he was called away. On दक्षिणेतरम्, Aruṇagiri says दक्षिणेतरमिति, तस्य स्त्रीणां संभोगसाधनत्वात् । Nārāyaṇa says that Madana had finished the paint on the right foot and then taken up the left foot when the work was suddenly interrupted by a call from Indra. (अयमभिप्रायः–स्नेहातिशयात् स्वहस्तेनैव मम चरणद्वयमलक्तकरसेन रञ्जयितुं प्रवृत्तस्त्वं दक्षिणचरणरञ्जनानन्तरमेव देवकृतात् स्मरणाद् गतोऽसीति यत्, तस्माद् द्रुततरमागत्य वामचरणमलक्तकरसेन रञ्जयेति । प्रियतमकृतस्य वामचरणस्पर्शस्य विशेषतः स्त्रीणां सुखकरत्वं प्रसिद्धम् । यथोक्तं मेघसंदेशे—'वामश्चास्याः कररुहपदैः' रित्यादि ।). It is difficult to say for certain whether Nārāyaṇa's contention above that the right foot had been already painted, is right. On *Raghu* VII. 8, Mallinātha says, सव्यं हि पूर्वं मनुष्या अञ्जते इति श्रुतेः । which by implication might be taken to mean that the gods and others decorate the right side first, so that Nārāyaṇa would be right. But it would be seen from the next verse that the poet has more or less lost sight of Madana's celestial character and describes him almost as a human being. The Trivandrum edition reads एत्य मे for एहि मे. मे goes with चरणम् or means 'for my sake.'

20:—Coming over [to you] by the way of the moth [that is, by throwing myself into fire], oh dear one, I shall be again resorting to your lap, before you would be lured away by the clever galaxy of celestial damsels in heaven.

CONSTRUE : (हे) प्रिय पतङ्गवर्त्मना एत्य अहं पुनः ते अङ्काश्रयिणी भवामि दिवि चतुरैः सुरकामिनीजनैः यावत् न विलोभ्यसे ।

पतङ्गानां वर्त्मना that is, अग्निप्रवेशेन ; the moth's attraction for the fire is quite well-known. अङ्कम् आश्रयितुं शीलम् अस्याः. This is quite a delightful and natural touch. Nothing is galling to a woman so much as the presence of a co-wife. Rati means to say that she would hasten up to follow Madana, if not for anything else, at least for preventing any other woman from usurping her position. दिवि–the expression clearly shows that Kālidāsa is nodding here, and has forgotten for the time being that Madana as also Rati are celestial beings. Again, the विलोभन spoken of, would be more natural in the case of a human being

newly going to heaven. Aruṇagiri and Nārāyaṇa make clumsy efforts to justify the use of दिवि, but it would be more honest, we think, to acknowledge that the poet has made a blunder here, although excusable (ननु दिव्यत्वात् दिवीत्यनुपपन्नम्। मरणादृतेऽपि शक्यं च प्राप्तुम् । न । दिव्यानामपि शरीरत्यागानन्तरं गतयो भिन्नाः । ...Aruṇagiri ; ...दिव्यानामपि शरीरत्यागानन्तरं स्वर्ग एवावस्थानमिति नियमो नास्त्येव। ...नापि दिव्यानामपि भर्तृलोकप्राप्तिरनुमरणेन विना संभवति....Nārayaṇa). भवामि present used in the sense of immediate future. (' वर्तमानसामीप्ये वर्तमानवद्वा ' इति लट्) विलोभ्यसे has the sense of the future, being equal to विलोभयिष्ये, as it is connected with यावत् (' यावत्पुरानिपातयोर्लट् ' इति लट्). सुरकामिनीs are the अप्सरस्s. चतुरैः— the epithet shows that Madana would be lured by hook or crook. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa*, with the remark, अत्र रतेः कामशोकेन मरणसाहसे मनोऽवस्थाप्यते।

21 :—Oh love, even if I [would] follow you [in death, now], the reproach that ' Rati, bereft of Madana, was indeed alive though for a moment' has become quite permanent in my case.

CONSTRUE : (हे) रमण, यदि अपि त्वाम् अनुयामि, मदनेन विनाकृता रतिः क्षणमात्रं जीविता किल इति इदं वचनीयं मे व्यवस्थितम् ।

व्यवस्थितम् has been happily explained by Aruṇagiri as शिलालिखितं जातम्. The reading जीवतीति for जीविता would furnish only the reason for the वचनीय, and would not suggest the form the वचनीय would take (इति शब्दो हेतौ, न तु वचनीयप्रकारवाची । Aruṇagiri). जीविता seems to be better as it prominently refers to the way in which people would be censuring Rati after her death. Rati means to say that as a true Pativratā, she ought to have died the moment. Madana died (आर्तार्ते मुदिते हृष्टा प्रोषिते मलिना कृशा । मृते म्रियेत या पत्यौ सा स्त्री ज्ञेया पतिव्रता ॥). Dying now would not save her from the undesirable criticism of the people that after all Rati could not be classed as a real Pativratā, for was she not alive–it might be even for a moment—after her husband was dead? There was no help now to free herself from this disgrace. It would cling to her, like a leech, for ever.

22 :—Of you who are screened [from me] by the other world, how can the last [that is, funeral] decoration be

made by me? You have gone a course which nobody can define, simultaneously together with your body and life.

CONSTRUE : परलोकान्तरितस्य ते मया अन्त्यमण्डनं कथं क्रियताम्, अङ्गेन च जीवितेन च समम् एव अतर्कितां गतिं गतः असि ।

परलोके or परलोकेन अन्तरितस्य (lit. which has an अन्तर intervening, that is, concealed). The reading परलोकत्वरितस्य (in a hurry to go to the other world) is simpler and perhaps better. अन्त्यमण्डन, the funeral decoration of the body before it is cremated, such as putting on flowers etc. In the case of women particularly, who die before their husbands, it is quite an elaborate affair. Women who want to follow their husband in death, consign themselves to fire along with the body of the husband, but Rati is handicapped in this case also. There is no body left of her husband at all. Both the life and body are gone, no one knows where. Aruṇagiri rightly rejects the reading स्वयमेव for सममेव, accepted by Dakṣiṇāvarta (...तत्र चतुरश्रम् । अन्त्यमण्डनस्याशक्यत्वं ह्युपपाद्यम् । तत्र च स्वयमनङ्गस्य नोपयोगः ।). अतर्किताम्—of which nobody has any inkling. The poet apparently does not refer to the अतर्कितत्व of the course followed by Madana only, but refers to the state after death in general. Nobody has the faintest notion about it, in spite of the statements in the Śāstras. Shakespeare in *Hamlet* III. 1, thus beautifully describes the same idea,

> But that the dread of something after death—
> The undiscoverd country from whose bourn
> No traveller returns—puzzles the will,
> And makes us bear those ills we have
> Than fly to others we know not of.

23 :—I remember the conversation accompanied by a smile, with Vasanta, of you straightening up the arrow, with the bow placed on [your] lap, as also [your] glance from the corner of the eye [at me].

CONSTRUE : उत्सङ्गनिषण्णधन्वनः शरम् ऋजुतां नयतः ते मधुना सह सस्मितां कथां तत् नयनोपान्तविलोकितं च (अहं) स्मरामि ।

उत्सङ्गे निषण्णं (resting) धनुः यस्य. नयनस्य उपान्तेन विलोकितम्. Rati is reminded of the happy times she passed

in the company of her husband and Vasanta. Madana, while engaged in making the bent arrows straight, would be talking pleasantly with Vasanta about the various expeditions they had undertaken in concert. It was a veritable treat to listen to these talks. Madana would also be throwing occasionally affectionate side-long glances at Rati. विलोकितम् might refer to Vasanta also. Mallinātha reads यत् for तत्. This verse is quoted in the *Vyaktiviveka* as an instance of स्वभावोक्ति, and in *Kāvyānuśāsana*, as that of जाति.

24:—Where indeed is Vasanta, your bosom-friend, who prepared your bow with flowers? I hope, he too is not reduced to the state undergone by his friend, by the Pināka-bearer [that is, Śiva] whose wrath is terrible.

CONSTRUE : कुसुमायोजितकार्मुकः ते हृदयंगमः सखा मधुः क नु । सः अपि उग्ररुषा पिनाकिना सुहृद्गतां गतिं न गमितः खलु ।

कुसुमैः आयोजितं कार्मुकं येन सः, हृदयं गच्छतीति हृदयंगमः । ('गमेः सुप्युपसंख्यानम् ' इति खच्प्रत्ययः । The मकार in हृदयं is obtained by the Sūtra, ' अरुर्द्विषदजन्तस्य मुम् '). At the remembrance of Madana's conversation with Madhu in the last verse, Rati is anxious to know his whereabouts. She wants some one who would comfort her in her terrible bereavement. Vasanta was the fittest person who could undertake the task. He was a very intimate friend of Madana and had helped him in various ways. But then it strikes Rati that Vasanta, if he had been alive, would have made his appearance long ago. She is afraid therefore that Śiva had burnt him also along with Madana. न गमितः खलु might be translated as ' Has he not indeed been reduced ? ' The epithet उग्ररुषा explains why Madhu also could have been burnt, though he was not the chief culprit. A very angry man is likely to vent his anger on any one without any discrimination. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* as an instance of पर्याय.

25:—Then struck at the heart by the words of her lamentation as though by poisoned arrows, Vasanta showed himself in front to console the afflicted Rati.

CONSTRUE : अथ तैः परिदेविताक्षरैः दिग्धशरैः इव हृदये आहतः मधुः आतुरां रतिम् अभ्युपपत्तुम् आत्मानं पुरः अदर्शयत् ।

परिदेविताक्षरैः = विलापवचनैः (अक्षरग्रहणेनार्थाववोधात्पूर्वमेव हृदयद्रवहेतुत्वं द्योत्यते । Nārāyaṇa). दिग्ध–poisoned. The reading फलैः is also a good one. फल means 'the tip of the arrow.' The readings अर्दितः, अर्पितः for आहतः, practically mean the same thing. अभ्युपपत्तुम्, to oblige, to console. Madhu apparently had been there all the time, though at a distance, listening to the lamentations. He was ashamed to show his face to Rati, being completely overpowered by grief and dejection. Rati could not see him owing to her being blinded by grief. Madhu also did not think it proper to intervene too early as premature consolation is but an augmentation of sorrow. But now that he had been referred to by name, Madhu made bold to go close to Rati, so that she might see him. This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* as an instance of पर्याय.

26 :—On beholding him, she wept all the more and beat her bosom [violently] so as to cause pain to the breasts. Grief, before one's relatives, is produced as though its gates are thrown open.

CONSTRUE : तम् अवेक्ष्य सा भृशं रुरोद, उरः स्तनसंबाधम् जघान च, स्वजनस्य अग्रतः हि दुःखं विवृतद्वारम् इव उपजायते ।

स्तनौ संबाध्य स्तनसंबाधम्. It is a णमुल् gerund according to the Sūtra 'परिक्लिश्यमाने च.' विवृतं द्वारं यस्य तत्. At the sight of Vasanta, Rati began to weep still more bitterly, beating her bosom all the while. Her grief which had been pent up before, had as it were its gates opened and was to be seen in full swing (अन्तर्भागे निरुद्धं हि वस्तु यथा द्वारे विघटिते सति निरन्तरं निर्गच्छति तथा मनःस्थितं दुःखमपि बन्धुजनस्याग्रे प्रलापाश्रुसंतानादिरूपेण बहिःप्रसरत्येवेति भावः ॥ Nārāyaṇa). Cf. संतानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि । दृष्टे जने प्रेयसि दुःसहानि स्रोतःसहस्रैरिव संप्लवन्ते । *Uttara* IV. The absolute correctness of this statement would be vouchsafed by every one who had been placed in a similar position.

27 :—And she [very much] afflicted, said 'Oh Vasanta, look here, what has remained of your friend ! And those

ashes [again] whitish (*karbura*) like the pigeon are being scattered in particles by the breezes !'

CONSTRUE : दुःखिता (सा) एनम् इति उवाच च (हे) वसन्त पश्य सुहृदः किं स्थितम्, तत् इदं कपोतकर्बुरं भस्म पवनैः कणशः विकीर्यते ।

कपोतवत् कर्बुरम् (शबलम्). The Trivandrum edition reads सुहृदम्, which goes with एनम्. किं स्थितम्–to what miserable condition has he been reduced ? And there too, fate is taking its revenge upon Rati. She is not allowed the possession of even the ashes. They too are scattered away by the wind ! Nārāyaṇa explains किं स्थितम् as स्थितमवस्थानम् । भावे निष्ठा क्रिं किमर्थमवस्थानेन कालविलम्बनं करोषीत्यर्थः । कालक्षेपं मा कुर्वित्यभिप्रायः । स्थित इति पाठे किमर्थं तूर्ष्णीं स्थितो भवसीत्यर्थः । According to him therefore, the idea in the verse is that Rati presses Vasanta to have a look at the ashes before they disappear. We think that it would be better to explain the verse as referring to the miserable condition to which Madana has been reduced and to Rati's harsh treatment by Fate even in that respect.

28 :—Oh dear Madana ! Vouchsafe your sight now. Here this Vasanta is very anxious [to see you]. Men's love, which is not constant in [the case of their] beloveds is surely not changing in the case of friends.

CONSTRUE : अयि स्मर, संप्रति दर्शनं देहि, एषः माधवः पर्युत्सुकः, दयितासु अनवस्थितं नृणां प्रेम सुहृज्जने न चलं खलु ।

Rati means to say that, if not for her sake, at least for the sake of his dear friend Vasanta, Madana ought to make his appearance. For, paradoxical as it might seem, men are known to cherish a more permanent and lasting affection for their friends than for their wives. अनवस्थितं–not constant. This is a passing hit against men in general, who allow themselves to be attracted by other women.

29 :—I say, by this [Vasanta] who used to be [always] by your side, the [whole] world together with the gods and the demons was subjected to the command of your bow with the delicate flowers as arrows and fibres of lotus-stalks as the [bow–] string.

CONSTRUE : ननु पार्श्ववर्तिना अमुना ससुरासुरं जगत् तव बिसतन्तुगुणस्य पेलवपुष्पपत्रिणः धनुषः आज्ञां कारितम् ।

पार्श्वे वर्तितुं शीलंमस्य तेन. सुरैः असुरैः च सहितम्. विसस्य तन्तुः एव गुणः यस्य. पेलवानि पुष्पाणि एव पत्रिणः (arrows, lit. those having feathers) यस्य. Rati means to say that Madana's unimpeded success throughout the world, with his proverbially tender bow, was in the main due to the whole-hearted help rendered by his loyal lieutenant, Vasanta. It is meet therefore that, at least for his sake, Madana should not tarry long, but should come there immediately. पेलव–Amara seems to explain it as विरल or तनु, it means here 'delicate,' or 'tender.' The word is used in V. 4, (पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं...) and in VII. 65 (स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम्). The construction जगत् आज्ञां कारितम् ('हृक्रोरन्यतरस्याम्' इति जगतः कर्मसंज्ञा) is causal passive, the root कृ being one which takes two accusatives, and जगत् is put in the accusative instead of the instrumental. See commentary. The expressions विसतन्तु... and पेलव... are significant, emphasising the weakness of the bow. And even with such a bow Madana ruled triumphant over the world. This was due to the assistance of Vasanta.

30 :—That friend of yours is indeed gone [for ever] and would not return like a light put out by the wind. I am like the wick of this [lamp]. Behold me possessing the smoke of unbearable grief.

CONSTRUE : सः ते सखा अनिलाहतः दीपः इव गतः एव, न निवर्तते, अहम् अस्य दशा इव, अविषह्यव्यसनेन धूमितां मां पश्य ।

Madana is compared to the दीप and Rati to the wick (दशा) of the दीप. When the light is extinguished by the wind, it goes out for ever (when re-lighted, it is another light that would take its place); the wick remains in its place, though it loses all its lustre and is enveloped by smoke all over, owing to the extinction of the light. Rati also has remained in tact, and is full of smoke viz. unbearable grief, when Madana is dead. The simile is thus quite a close one. व्यसन, calamity, grief (with reference to Rati) and विक्षेप or blast (with reference to दशा). The Trivandrum edition reads अविषह्यव्यसनप्रधूपिताम् (अविषह्येणासह्येन व्यसनेन दुःखेन प्रधूपितां प्रकर्षेण धूपितामनुज्ज्वलाम् अन्तर्ज्वलच्छोकाभिधूमयुक्तामिति वा । Nārāyaṇa). धूमिताम्—धूमः संजातः अस्याः ताम्.

31:—In leaving me [uninjured] while murdering Kāma, I say, [but] half the destruction has been wrought by Fate; when the tree of resort which was [deemed to be] safe has been broken by an elephant, the creeper is sure to fall down.

CONSTRUE: कामवधे मां विमुञ्चता विधिना अर्धवैशसं ननु कृतम्; अनपायिनि संश्रयद्रुमे गजभग्ने (सति) वल्लरी पतनाय (भवति)।

विशसस्य कर्म वैशसम् ('नृशंसो विशसः क्रूरः' इति भोजः।) विशस from शस् with वि to kill.(पचाद्यच्).अनपायिनि-कदाचिदप्यविरहिणि (Nārāyaṇa), अनपायित्वेन विश्वस्ते (Mallinātha), of which no harm was expected, which was considered to be quite safe. Rati means to say that Fate, simply to annoy her the more, had perfected only half the vandalism intended by him, as things half done make the position more complex. He had killed Madana and let her go scot-free. But Vidhi was a fool not to know that Rati would never survive her husband. If he had not killed her, she would kill herself. Could any one believe that the creeper entwining herself round a tree, would fail to come down when that tree has been uprooted by an elephant? Cf. for a similar complaint अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा। यँदनेन तरुर्न पातितः क्षपिता तद्विटपाश्रिता लता॥ *Raghu* VIII. 47.

32:—Let then this good turn (*prayojanam*) to a relative, be done by you immediately (*anantaram*); I say, do take me extremely afflicted, to [lit. the neighbourhood of] my husband by consigning me to the fire.

CONSTRUE: तत् इदं बन्धुजनप्रयोजनं भवता अनन्तरं क्रियताम्; ननु विधुरां मां ज्वलनातिसर्जनात् पत्युः अन्तिकं प्रापय।

तत्—now that Fate has refused to kill me and that it is absolutely necessary to kill myself. अनन्तरम् adv. without delay; or it might be an adj. meaning 'subsequent'. ज्वलने अतिसर्जनं तस्मात्. Rati means to say that it was the duty of Vasanta to help her in preparing the pyre etc., so that she might reach her husband, by throwing herself into the fire. For ननु प्रापय, the Trivandrum edition reads अनु प्रापय. Nārāyaṇa remarks, विधिवैपरीत्यात् सहगमनाभावेऽप्यग्निप्रवेशोपकरणं संपाद्य पश्चादपि भर्तुरन्तिकं मां प्रापय। प्रियवियोगविधुराणां सुहृद्वधूनां प्रियतम-

सकाशप्रापणमेव हि सुहृदामुचितमिति भावः। विधुरः (विगता धूः यस्य) afflicted ' वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु ' इति त्रिकाण्डशेषः।

33 :—With the moon goes the moon-light; with the cloud is dissolved the lightning; that ladies follow the path of their husbands is thus indeed admitted [or, understood] even by inanimate objects.

CONSTRUE : कौमुदी शशिना सह याति, तडित् मेघेन सह प्रलीयते; प्रमदाः पतिवर्त्मगाः इति विचेतनैः अपि प्रतिपन्नं हि।

From the conduct of the moon-light and the lightning, it is obvious that the rule that women should go the way of their husbands, is observed even by inanimate objects. It goes without saying therefore that those possessed of intelligence are all the more bound to obey this rule. तडित् मेघेन प्रलीयते–when the cloud has discharged its quota of water, it ceases to exist and the lightning also is no more to be seen. Each of the two similes of the moon-light and the lightning is intended to serve a distinct purpose. The first simile refers to a case, where the wife follows the husband (who is not dead) wherever he would go; the second refers to the following in death by a lady whose husband is dead. Dakṣiṇāvarta reads पृथग्जनैः (by ordinary persons) for विचेतनैः. Of course by प्रमदाः we are to understand here पतिव्रताs.

34 :—With my breasts besmeared with these very charming ashes of the body of my beloved, I shall place my body on the fire, as on a bed of fresh sprouts.

CONSTRUE : अमुना सुभगेन प्रियगात्रभस्मना एव कषायितस्तनी विभावसौ नवपल्लवसंस्तरे यथा तनुं रचयिष्यामि।

कषायः (विलेपनम्) संजातः अस्य इति कषायितः. The expression might mean ' tinged red ' as Mallinātha takes it. But the ashes are more or less grey and not red. विभावसुः fire (विभा प्रभा वसु धनं यस्य). नवैः पल्लवैः कृते संस्तरे–the expression occurs in *Raghu.* VIII. 57. (नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमर्पितम्) यथा= इव. A lady following her husband in death puts on all her ornaments, and adorns her body with special care. Rati means to say that she does not want any decoration for herself. The ashes of Madana would be quite sufficient. She would face fire with the same eagerness and joy as

she would go to her nuptial bed. The smearing of her breasts with the ashes would give her the same delight as an embrace with Madana did in the past. And with the ashes of Madana by her side, would not the fire of the pyre be to her a pretty bed of fresh sprouts? Rati says all this in order that Vasanta might not think of dissuading her from her resolve to kill herself.

35 :—Many a time, have you, oh gentle one, rendered help in [the preparation] of a bed of flowers for us two; now indeed, begged of with folded hands in salutation, prepare quickly the funeral pyre for me.

CONSTRUE : (हे) सौम्य, त्वम् कुसुमास्तरणे बहुशः आवयोः सहायतां गतः, संप्रति तावत् प्रणिपाताञ्जलियाचितः (सन्) चिताम् मे आशु कुरु ।

He is a real friend who helps both in prosperity and adversity. Formerly Vasanta had helped Rati in the preparation of the bed of flowers, and now his services are required in the preparation of the pyre. प्रणिपाताय यः अञ्जलिः तेन याचितः. The reading विनिपाताञ्जलियाचिताम् (विनिपातः death) तत्समये कृतः अञ्जलिः तेन याचिताम् is perhaps better. विनिपात is significant (अनेन याचनस्य अप्रत्याख्येयत्वमुक्तम् । Nārāyaṇa for, the wish expressed at the time of death is sacred and must be carried out at all costs. बहुशः mostly or on many occasions.

36 :—After that, quicken up the fire placed on me by the fannings with the southern breezes. You know full well (*khalu*) how Madana does not feel at ease even for a moment without me.

CONSTRUE : तदनु मदर्पितं ज्वलनं दाक्षिणवातवीजनैः त्वरयेः, मां विना यथा स्मरः क्षणम् अपि न उत्सहते तथा ते खलु विदितम् ।

तदनु–after the funeral pyre has been prepared. मयि अर्पितम्–this implies that Vasanta himself was to place the fire on her. दक्षिणस्य वातस्य वीजनैः. The दाक्षिणवात is the Malaya breeze, another friend of Madana, being an excitant of love. Rati means to say that Vasanta, with the help of the Malayamāruta should see that the funeral pyre burns properly and quickly too. For the more fiercely the fire would burn, the quicker would she reach her lord in the other world, who must not have been obviously feeling at

home there without her. The reading ज्वलये: which Nārāyana seems to have before him, for त्वरये: is not so emphatic. Besides सदर्पितं ज्वलनं does already suggest the enkindling of the fire. Rati now wants it to burn as quickly as possible. विदितं P. P. used in the sense of the present. 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः । क्तस्य च वर्तमाने इति षष्ठी । The Trivandrum edition reads मद्विना for मां विना.

37 :—And again, having done this, let even a single handful of [the libation of] water be offered to us both [by you]; that friend of yours would drink it undivided in the other world along with me.

CONSTRUE : अपि च इति विधाय एकः एव सलिलस्य अञ्जलिः नौ दीयताम्, तं सः ते बान्धवः परत्र मया सहितः अविभज्य पास्यति ।

Libations of water mixed with *Tila*, offering of flowers (referred to in the next verse) and balls of rice (Pindas) etc. are offered to the departed by their relatives Rati wants Vasanta to offer a single libation for herself and Madana, for in the other world, they would stay undivided and together. According to the Hindu scriptures, the husband and wife are not separated even in death. Aruṇagiri reads यत् (so that) for तम्.

38 :—And in the matter of rites of [that is, performed with reference to those who have gone to] the other world, oh Vasanta, you should offer as a funeral offering the clusters of mango-blossoms with the waving sprouts, with reference to Madana. For, your friend holds the mango-produce dear.

CONSTRUE : (हे) माधव, परलोकविधौ च स्मरम् उद्दिश्य विलोलपल्लवाः सहकारमञ्जरीः निवपेः, ते सखा हि प्रियचूतप्रसवः ।

परलोकविधौ = प्रेतकृत्ये, पिण्डादिकादिकर्मणि. विलोलाः पल्लवाः यासु ताः the sprouts waving by the wind would enhance the beauty of the सहकारमञ्जरीs. निवपेः from वप् with नि, which means ' to make an offering to the Pitṛs ' पितृदानं निवापः स्यात् (Amara). प्रियाः सहकारस्य प्रसवाः यस्य सः तथा. Rati means to say that Madana would appreciate an offering of the mango-shoots most as he had all along been particularly partial to them.

39 :—A voice from the sky took pity on [that is, favoured] Rati who had been thus ready to abandon her body, as the first shower [of rain] from the sky pities the Śapharī distressed by the drying up of the pond.

CONSTRUE : इति देहविमुक्तये स्थितां रतिम् आकाशभवा सरस्वती ह्रदशोक-विक्लवां शफरीं प्रथमा वृष्टिः इव अन्वकम्पयत् ।

इति—having given all necessary instructions to Vasanta as to what should be done after her death. स्थिता ready for, bent upon. The reading स्थिराम् (firm, not wavering) is also a good one. सरस्वती–speech, voice. आकाशभवा—the speech came from the sky; it could not be known who said it, it was an अशरीरिणी वाक्. This is a common device with Sanskrit poets, a sort of deus ex machina. ह्रदस्य शोषेण विक्लवाम् (the reading विह्वलाम् means the same thing 'tormented' 'oppressed'). शफरी is a मत्स्यविशेष according to Amara. Dr. Oppert, in his edition of वैजयन्ती, explains it as 'a carp, Cyprinus chrysoparcius; Rati is compared to the शफरी, and the voice from the sky to the first shower of rain. Both Rati and शफरी are oppressed, the former by grief, the latter by absence of water, and both are favoured respectively by a soothing heavenly voice and the first shower of rain from the sky. Both would have died if they had not been so favoured. प्रथमा वृष्टिः—the propriety of प्रथमा is that the first shower alone can be said to save the शफरी, the subsequent showers making her simply more comfortable. In the case of Rati also the heavenly voice was the first soothing speech, Vasanta consoling her afterwards (see verse 45 below).

40 :—Oh wife of Madana! Your husband would not be long difficult to be secured by you. Listen to by what deed [of his] he came to be [lit. to the state of the] moth in the fire of the eye of Hara.

CONSTRUE : (हे) कुसुमायुधपत्नि, तव भर्ता चिरात् दुर्लभः न भविष्यति, येन कर्मणा सः हरलोचनार्चिषि शलभत्वम् गतः (तत् कर्म) शृणु ।

चिरात् दुर्लभः न, that is, he would be सुलभः ere long. Aruṇagiri explains चिरात् as दवीयसि काले and seems to take the above expression to mean 'he would be सुलभ to you in the distant future' which is obviously not a good interpretation.

हरस्य लोचने अर्चिः तस्मिन्. शलभ is a moth. The heavenly voice explains (verses 40–44) how Madana came by his death and how also he would be ultimately secured by Rati.

41 :—The Lord of creatures, with his senses impelled [that is, passion excited, by Madana] entertained [an incestuous] desire for his [own] daughter; cursed by him [that is, Brahmadeva] also, restraining his change of feeling, he experienced this fruit [thereof].

CONSTRUE : उदीरितेन्द्रियः प्रजापतिः स्वसुतायाम् अभिलाषम् अकरोत्, अथ तेन विक्रियां निगृह्य अभिशप्तः (मदनः) एतत् फलम् अन्वभूत् ।

उदीरितानि इन्द्रियाणि यस्य सः, उदीरित is a causal form, and so it implies the agency of Kāma in this respect. (अत्रोदीरितेति णिचा कामस्य प्रयोजकत्वमव्यभिचारादर्थत एवायातीति शब्दतः प्रयोगाभावः). Kāma in trying to create an unnatural passion in the mind of Brahmadeva, committed a great offence for which he was promptly punished. The curse was that Madana would be burnt to ashes. Brahmadeva, however, aware of the fact that he too was to blame to a certain extent in the matter, provided also for the termination of the curse. (see next verse). We have not been able to find out the source of the account of the curse and its termination as given by the poet. The source of the *Śaivapurāṇa* has no value as the chances are that the author of the Purāṇa borrowed his material from Kālidāsa himself. The story about Brahmadeva's abhilāṣa for his daughter is usually given as follows :—Brahmadeva once became enamoured of his own daughter Sandhyā (or Sarasvatī) who, wishing to run away from him, when she became aware of his intentions, assumed the form of a doe. Brahmadeva assumed the form of a deer and followed her. Śiva came to the rescue of Sandhyā, and cut off Brahmadeva's head by his arrow. Brahmadeva remained suspended in the sky as the constellation मृगशिरस् and Śiva's arrow became the constellation आर्द्रा which always follows मृगशिरस्. The महिम्नस्तोत्र thus summarises the story. प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा । धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुं त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः ॥ The story is based upon Ṛgveda XI. 5. 61, पिता यत्स्वां दुहितरमधिष्कन्दमया रेतः संजग्मानो नि षिंचत् ।

स्वाध्योऽजनयन्ब्रह्म देवा वास्तोष्पतिं व्रतपां निरदक्षन् ॥ The *Aitareya Brāhmaṇa* (III. 3. 33) contains the following passage in this connection, प्रजापतिर्वै स्वां दुहितरमभ्यध्यायद्दिवमित्यन्य आहुरुषसमित्यन्ये ताम्टश्यो भूत्वा रोहितं भूतामभ्यैत्तं देवा अपश्यन् न कृतं वै प्रजापतिः करोतीति ते मैच्छन्य एनमारिष्यत्येतमन्योन्यस्मिन्नाविन्दंस्तेषां या एव घोरतमास्तन्व आसंस्त एकधा समभरंस्ता संभृता एष देवोभवत्तदस्यै तद्भूतवन्नाम भवति वै स यास्यै तदेवं नाम वेद। It is not necessary to suppose that theabove is merely a metaphorical description. Such unnatural relations are known to have existed in pre-civilization periods and do exist even now in the wild tribes of Africa. As the name of Brahmadeva's daughter is also given as Sarasvatī, it seems that the poet, in using the expression आकाशभवा सरस्वती in verse 39 above, wishes probably to suggest that it was this Sarasvatī herself who uttered the comforting speech from heaven. It was to a certain extent on her account that Madana had come to grief. It would be quite natural for Sarasvatī therefore, to sympathise with Rati, a member of her own sex. and to prevent further disaster by Rati's killing herself.

42:—When Śiva would marry Pārvatī, favourably disposed to her owing to her penance, then he, feeling at ease, would restore his body to Kāma.

CONSTRUE : तपसा तत्प्रवणीकृतः हरः यदा पार्वतीं परिणेष्यति तदा उपलब्धसुखः (सः) स्मरं स्वेन वपुषा नियोजयिष्यति ।

तस्याः (पार्वत्याः) or तस्यां प्रवणीकृतः, पार्वतीपरत्वं प्रापितः इत्यर्थः। 'प्रवणस्तत्परे नम्र' इति शाश्वतः. प्रवण–devoted to, favourably inclined towards. उपलब्धं सुखं येन सः.–Hara, after his marriage with Pārvatī would come to know his mistake in burning Kāma whose existence was quite necessary in the interests of the world. The सुख is the विवाहसुख, or the expression might simply mean 'feeling at ease'. Śiva would be in the proper frame of mind to do an act of grace in restoring Madana to his original form. The reading समग्रयिष्यति would mean 'would make him complete, by giving him his whole body'. This verse is to be connected with इति चाह in the next verse, verses 42 and 43, thus forming a युग्मक. The present verse contains the words uttered by Brahmadeva.

43:—Thus he, begged of by Dharma [the father of Kāma] uttered the speech giving the limit of the curse on Smara. The self-restrained ones and clouds are the sources of both Aśani [anger, thunderbolt] and Amṛta [favour, water].

CONSTRUE: धर्मयाचितः सः इति च स्मरशापावधिदां सरस्वतिम् आह अशनेः अमृतस्य च उभयोः वशिनः च अम्बुधराः च योनयः ।

स्मरस्य शापस्य अवधिं ददातीति ताम्. धर्मेण याचितः. Dharma was a Prajāpati, born of Brahmadeva's right breast. Kāma was one of his three sons (स्तनं तु दक्षिणं भित्त्वा ब्रह्मणो नरविग्रहः । निःसृतो भगवान्धर्मः सर्वलोकसुखावहः ॥ त्रयस्तस्य वराः पुत्राः सर्वभूतमनोहराः । शमः कामश्च हर्षश्च तेजसा लोकधारिणः ॥ कामस्य तु रतिर्भार्या शमस्य प्राप्तिरङ्गना । नन्दा तु भार्या हर्षस्य यासु लोकाः प्रतिष्ठिताः ॥ *Ādiparvan* 17. 31–33). It seems that Dharma, on hearing of his son's misfortune came to the scene and persuaded Brahmadeva to relent a little. Such an intercession is quite common in the accounts of curses given in the Purāṇas. It however detracts somewhat from the grace of the favour conferred, as it stands in the need of out-side pressure. The reading धर्मचारिणि removes this defect. धर्मचारिणी-one who acts according to religious precepts, a chaste woman. The heavenly voice explains that there was no wonder in thus Brahmadeva's cursing Madana and mitigating the curse in the same breath. The minds of the great are moulded that way. They are hard as the adamant, and at the same time soft as a flower (Cf. वज्रादपि कठोराणि मृदूनि कुसुमादपि । लोकोत्तराणां चेतांसि को हि विज्ञातुमर्हति । *Uttara* III.) वशिन्s (ascetics who have control over themselves) and clouds produce both अशनि and अमृत, objects incompatible with each other. With reference to अम्बुधर, अशनि means the thunder-bolt or lightning, and अमृत water. With reference to वशिन्, अशनि stands for कोप and अमृत for प्रसाद. Aruṇagiri reads स्मरशापान्तभवाम् (स्मरशापप्रदानावसानसंभूताम् । अनेन वशिनामनुग्रहस्वभावत्वादप्रायत्निकत्वमनुग्रहवाचोऽस्या द्योत्यते ।) and remarks दक्षिणावर्तस्तु स्मरशापान्तभवा सरस्वतीति पाठमादृत्य व्याख्यातवान् । तत्रास्माकं हृदयमावर्जयति. The reading with सरस्वती (Nom. singular) becomes quite clumsy, as it cannot be connected with आह.

44 :—So, oh good lady! Preserve properly this body whose union with [your] dear [husband] is [bound] to happen [in the future]; for a river with her waters drunk by [that is, evaporated owing to] the sun, is again united with the current at the end of the hot season [that is, in the autumn.]

CONSTRUE : (हे) शोभने तत् इदं भवितव्यप्रियसंगमं वपुः परिरक्ष ; रविपीतजला नदी हि तपात्यये पुनः ओघेन युज्यते ।

भवितव्यः प्रियेण संगमः यस्य तादृशम्. परिरक्ष—preserve all round, that is, with proper care. Rati is advised not to commit suicide, but on the contrary to take particular care of her body, for there was absolutely no doubt that union with her husband would take place in the future, when the period of the curse would be over. The separation from her husband is but temporary, like the river's losing her current in summer when she becomes all dry. But in the autumn, she regains her current right enough. In tropical countries, even big rivers get dried up in summer. रविणा पीतं जलं यस्या सा—referring to the evaporation of water. The reading अपि वीतजला is also a good one 'though deprived of her waters.' वीतानि (गतानि) जलानि यस्याः सा. We shall have to understand ग्रीष्मे here. तपात्यय lit. the passing of summer heat, hence the autumn which succeeds the ग्रीष्म season. Cf. the expression शिशिरात्यय which similarly means 'spring', the season succeeding the cold season.

45 :—In this way, some unknown [or indescribable] creature of invisible form made Rati's intention with its resolve for death dull [that is, less intense]; and owing to his confidence in [the words of] that [creature], the friend of Madana comforted her with speech, the words in which were significant.

CONSTRUE : इत्थं अदृश्यरूपं किम् अपि भूतं रतेः मरणव्यवसायबुद्धिं मन्दीचकार, तत्प्रत्ययात् च कुसुमायुधबन्धुः एनां सुचरितार्थपदैः वचोभिः आश्वासयत् ।

किमपि—something indescribable, strange. अदृश्यं रूपं यस्य तत्. मरणे व्यवसायः यस्याः तादृशीं बुद्धिम्. व्यवसाय—determination or it might be taken to mean 'preparation' or उद्योग. सुष्ठु चरितार्थानि (चरितः संपादितः अर्थः एषां तानि) पदानि येषां तैः—the words used were

significant and calculated to achieve their purpose. The words of the heavenly voice considerably cooled the ardour of Rati as regards following her husband in death. Vasanta taking advantage of the wavering caused in the mind of Rati, succeeded in making her give up altogether the idea of dying, by pointing out to her, the absolute reliability of the words heard. It would be an insult to the heavenly creature to persist in death after the clear and definite advice given. It was wise therefore to wait and see how the whole thing would end. The reading समभिवृद्धरसैः (सम्यग् अभिवृद्धः रसः येषु तैः) means 'which were full of रस, that is, eminently soothing.'

46 :—Then the wife of Madana, emaciated with grief, awaited the end of her calamity, as the digit of the moon at day-time, dusty [that is, pale] owing to the loss [or obscuration] of its rays [by the sun] awaits the [advent of] the fore-part of the night.

CONSTRUE : अथ व्यसनकृशा मदनवधूः उपप्लवान्तं किरणपरिक्षयधूसरा दिवातनस्य शशिनः लेखा प्रदोषम् इव प्रतिपालयांबभूव ।

किरणानां परिक्षयेण धूसरा–दिवातन, belonging to the day, the affix तन being applied according to the sūtra 'सायंचिरम्' etc. प्रदोषः (प्रारम्भो दोषायाः । प्रादिसमासः, प्रारब्धा दोषाः यस्मिन्निति वा), the beginning of the night. The reading दिनान्तम् is better as it corresponds better with उपप्लवान्तम्. Rati emaciated and pale owing to grief is compared to the digit of the moon at day-time, which is slender and also pale owing to the obscuration of its rays by the sun; and her calamity to the day. The comparison also suggests future happiness for Rati. As the moon's digit would again become possessed of its lustre, when the day is over and would also be waxing in course of time, so Rati also would regain her full lustre when the curse would have run its period.

CANTO V.

[1–7 Pārvatī, who had seen her wish frustrated by the burning of Madana by Hara, determines to make a supreme effort by practising rigorous penance to secure Śiva as her husband. Her mother Menā tries to persuade her to give up this resolve, but without success. Having secur-

ed her father's consent, Pārvatī goes to a peak which later came to be called after her. 8–29 Description of Pārvatī in her self-imposed role of an ascetic practising the most rigorous penance, leading an extraordinarily simple life. 30–32 Śiva disguised as an ascetic Baṭu comes to her to test her love for him. 33–50 The Baṭu asks her if she has been all right and compliments her upon her character which would serve as a model for all ascetics. He however, wants to know why Pārvatī should have undertaken such a penance; for she already possesses those things for which people go in for penance. If she practises it for securing a husband, well, there could not be any one on whom she has set her heart, who would be so cruel as to make her torture her body like that; the Baṭu ultimately offers half of his penance to Pārvatī so that by its virtue, she might succeed in accomplishing her desired object. 51–64 Pārvatī's friend answers for her that she has been deeply in love with Śiva who as yet does not show the least sign of caring for her. 65–73 The Baṭu ridicules the idea of Pārvatī wishing to secure Śiva as her husband—Śiva, who has neither beauty, nor wealth, who resides in a cemetery, who is born—nobody knows of whom etc. 74–84 Pārvatī trembling with anger replies that the Baṭu does not know the real great Śiva, hence his disparaging remarks about him. She reiterates her resolve of marrying Śiva, whatever the Baṭu might think of him and gives him to understand that she is not prepared to argue the point with him any further. Finding that the Baṭu wishes to say something in reply, Pārvatī asks her friend to turn out the impudent fellow and starts at once to go away from him, with hauteur. 85–86 Śiva discloses his own form and vouchsafes that he would be her servant for ever and for ever.]

1:—Pārvatī, who had her hopes frustrated by Śiva burning Madana in that manner in her very presence, blamed her beauty in her mind; for beauty has attraction for the husband as its fruit.

CONSTRUE : तथा समक्षं मनोभवं दहता पिनाकिना भग्नमनोरथा सती पार्वती रूपं हृदयेन निनिन्द, चारुता हि प्रियेषु सौभाग्यफला ।

भग्नः मनोरथः (हरजायात्वप्राप्त्यादिलक्षणः) यस्याः सा. Pārvatī had been declared by all to be the most beautiful woman and she also thought highly of her beauty. But, when she found that her beauty had failed to produce any impression on Hara, she began to condemn it as absolutely worthless. For, of what use is that beauty which fails to attract the lover? It is quite immaterial what others think of it. If the husband does not like it, it might as well cease to exist. सौभाग्यं फलं यस्याः सा. सौभाग्य—good fortune, hence attraction. Cf. for the idea, भोज्यां प्रति व्यर्थमनोरथत्वाद्रूपेषु वेषेषु च साभ्यसूयाः ॥ *Raghu* VII. 2. तथा—so precipitately and completely. अक्ष्णः समीपे समक्षम्, an अव्ययीभाव compound, according to the sūtra 'अव्ययं विभक्तिसमीपसमृद्धि' etc.

2:—She wished to make her beauty fruitful by means of austerities, resorting to concentration; or how else could the two things be obtained—that sort of [unparalleled] love, and that sort of [supremely mighty] husband?

CONSTRUE : सा समाधिम् आस्थाय तपोभिः आत्मनः अवन्ध्यरूपतां कर्तुम् इयष, अन्यथा तथाविधं प्रेम तादृशः पतिः च (इति एतत्) द्वयं कथं वा अवाप्यते ।

Pārvatī however did not lose heart at what had happened. She was determined to practise rigorous penance to secure what her beauty had failed to secure. She had placed her aspirations too high. She wanted to secure Śiva, the mighty ruler of the universe who had triumphed over death, and she also wanted to have his sole undivided love, by occupying half of his body as had been ordained by Nārada (I. 50). Surely no sacrifice would be too great for this purpose. समाधि used here in the sense of एकाग्रता. Aruṇagiri explains समाधिं भग्नस्य मनोरथस्य पुनस्समाधानम्. He also reads अवन्ध्यकामताम् (अवन्ध्यः कामः यस्याः तस्याः भावस्तत्ता ताम्). On तथाविधं प्रेम etc. Mallinātha remarks तथाविधं प्रेम स्नेहः येनार्धाङ्गहरा हरस्य भवेदिति भावः । तादृशः पतिश्च यो मृत्युंजय इति भावः । द्वयमेव खलु स्त्रीणामपेक्षितं यद्भर्तृवाल्लभ्यं जीवद्भर्तृकत्वं चेति । For the potency of तपस् to secure the most difficult things, cf. *Manu*, यद्दुष्करं यद्दुरापं यद्दुर्गं यच्च दुस्तरम् । तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् । The poet says that there was no wonder at all that Pārvatī should think of practising austerities to achieve her end. She could not

have done anything else. This verse is quoted in the *Sarasvatī* with the remark तपश्चरणादिजन्मा नैमित्तिको यथा.

3:—Having heard of her daughter with her mind fixed on Śiva, who had made a determination for [that is, to practise] penance, Menā closely embracing her, said [thus] dissuading her from [undertaking] the rigorous vow of an ascetic.

CONSTRUE: गिरीशप्रतिसक्तमानसां तपसे कृतोद्यमां सुतां च निशम्य मेना वक्षसा परिरभ्य महतः मुनिव्रतात् निवारयन्ती एनाम् उवाच ।

गिरीशे प्रतिसक्तं मानसं यस्याः ताम्.. The Trivandrum edition reads गिरीशं प्रति सक्तमानसाम्. कृतः उद्यमः यया ताम्. वक्षसा परिरभ्य=आलिङ्ग्य, महत् great, rigorous. The tender heart of Menā revolted at the very idea of her daughter, a Princess, betaking to the hard life of an ascetic, to which she was a complete stranger. She therefore tried her best to dissuade her from her resolve. महतः मुनिव्रतात्—The ablative is used by the rule 'वारणार्थानामीप्सितः' here the मुनिव्रत is not the ईप्सित of Menā, hence Mallinātha remarks तथापि कृतोद्यमामिति मानसप्रवेशोक्तत्वात् 'ध्रुवमपायेऽपादानाम्,' इति अपादानत्वमेव स्यात्, (here the motion is not real but fancied.) Aruṇagiri remarks दक्षिणावर्तस्तु व्रतस्य मेनाया अनीप्सितत्वाद् 'वारणार्थानामीप्सितः' इत्यपादनत्वं न स्यात् । निवारयन्ती अपगमयन्तीति व्याचष्ट । This discussion is more or less hypercritical as the sense is sufficiently clear. Nārāyaṇa remarks, अत्र कैश्चिन्मुनिव्रतस्य मेनाया अनीप्सितत्वादपादानत्वानुपपत्तिराशङ्किता । तन्मन्दम् । भाष्यादौ कर्तुरित्यनुवृत्तेरप्रदर्शितत्वात् ।

4:—Worship for [securing your] desired object deities at home; where, oh dear one, is penance and where is your [extremely tender] physical frame? [That is, these two are extremely incompatible with each other]. The delicate Śirīṣa flower might bear the [weight of the] foot of a bee, but [it can] not [by any means bear] that of a bird.

CONSTRUE: मनीषिताय गृहेषु देवताः अर्च, (हे) वत्से क्व तपः क्व च तावकं वपुः पेलवं शिरीषपुष्पं भ्रमरस्य पदं सहेत पतत्रिणः पुनः न ।

मनीषितम् the object in the mind. The reading of Mallinātha is मनीषिताः सन्ति गृहेषु देवताः (there are several deities that are your favourites at home) which is faulty

in more than one way. First, मनीषित as going with देवता is not quite happy ; secondly, it is left to be implied what she has got to do with the deities at home. मनसः ईषितम्--मनीषितम् (शकन्ध्वादित्वात् साधुः). The Devatās are शची or इन्द्राणी and others that are more or less associated with marriage. Menā means to say that it is not at all necessary for Pārvatī to go to the forest to achieve her end, she can worship as many deities as she likes at home. Again, her tender body would hardly stand the rigorous penance. Every thing has its limitations. The proverbially tender Śirīṣa flower can bear the weight of a bee, but if on that account, one were to place a big bird upon it, one would be regarded as a mad man. It is not certain whether Pārvatī would be able to endure the trouble of worshipping the deities even at home; it would be manifestly absurd to expose her body to the privations consequent upon rigorous austerities. The शिरीष is a very delicate flower, often used as an ear-ornament by ladies. Cf. कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम् । *Śāk.* VI.) पतत्रिन्—a bird, (पतति इति). क्व–क्व are used to show that there is a great incongruity or incompatibility between the two things referred to (द्वौ क्वशब्दौ महदन्तरं सूचयतः ।) This verse is quoted in the *Sarasvatīkaṇṭhābharaṇa* and *Alaṁkāraśekhara*, as an instance of the वैदर्भी style, in *Alaṁkārasarvasva* as a case of काव्यलिङ्ग, and in *Alaṁkārasūtra* and *Alaṁkāratilaka* as that of अश्लीलता (referring to the word पेलव).

5 :—Thus admonishing [her], Menā was not able to restrain her daughter whose desire was [quite] firm, from her resolve [to go in for penance]; who [indeed] could revert the mind with its firm determination to secure the desired object or water flowing on [lit. directed towards] a lower level ?

CONSTRUE : इति अनुशासती मेना ध्रुवेच्छां सुताम् उद्यमात् नियन्तुं न शशाक, ईप्सितार्थस्थिरनिश्चयं मनः निम्नाभिमुखं पयः च कः प्रतीपयेत् ।

ईप्सिते अर्थे स्थिरः निश्चयः यस्य तादृशम्. निम्नं (a lower level, downward course) प्रति अभिमुखम्. प्रतीपयेत्—denom. from प्रतीप (against the course). As it is difficult to make the water flowing on a lower level go against its course, so it is with turn-

ing a person who is bent upon securing something, from the course chalked out by him. No cajoling or arguments on the part of Menā had any effect on Pārvatī. Her determination remained absolutely unshaken. The Trivandrum edition reads स्थिरेच्छाम् for ध्रुवेच्छाम्.

6 :—On a certain occasion, she, the proud [or firm-minded] one, through the medium [lit. mouth] of her friend near by, begged of her father who was aware of her desire [to be allowed] to stay in the forest for the practice of austerities ending [only] with the acquisition of the fruit.

CONSTRUE : कदाचित् मनस्विनी सा मनोरथज्ञं पितरम् आसन्नसखीमुखेन फलोदयान्ताय तपःसमाधये आत्मनः अरण्यनिवासम् अयाचत।

मनस्विनी is a spirited or proud woman who does not brook any insult or interference. Nārāyaṇa quotes the following, महाकार्ये कृतोद्योगो विघ्नैराहतमानसः। प्रारब्धं न त्यजति यः स मनस्वीति कथ्यते ॥ आसन्नायाः सख्याः मुखेन. फलोदयः (or फलोदये) अन्तः यस्य तादृशाय. तपसि यः समाधिः (used here in the sense of 'application'). Pārvatī, rather too bashful to broach the subject herself, requested her father through her friend to permit her to repair to the forest to practise austerities for which no time-limit was fixed. They were to be performed till she would secure her desired object. Himālaya knew her मनोरथ and also that her determination was not likely to be shaken. पितरम् and अरण्यनिवासम् are the two accusatives for अयाचत (याच् is one of those roots that take two objects) 'दुह्याच्' इत्यादिना द्विकर्मत्वम्.

7:—Then Gaurī to whom permission [to go to the forest] was given by [her] exalted father pleased at her worthy determination, repaired to a peak abounding in peacocks, which afterwards became famous among people after her name [that is, which later came to be called the Gaurī peak].

CONSTRUE : अथ अनुरूपाभिनिवेशतोषिणा गरीयसा गुरुणा कृताभ्यनुज्ञा गौरी पश्चात् प्रजासु तदाख्यया प्रथितं शिखण्डिमत् शिखरं जगाम।

अनुरूपः (रूपस्य योग्यः worthy, proper) यः अभिनिवेशः (आग्रहः fixity of purpose) तेन तोषितुं शीलमस्य. Nārāyaṇa explains the expression as अनुरूपे आत्मानुरूपे वरे विषये योऽभिनिवेशः अभिलाषोत्कर्षः (this

meaning of अभिनिवेश is found in *Śāk* III [सखि दिष्ट्यानुरूपस्तेऽभिनिवेशः ।]) तेन तोषितुं संतोषितुं शीलमस्येति तथा. गरीयसा exalted or धीरेण. कृता अभ्यनुज्ञा यस्याः सा. शिखण्डिमत्–(भूम्नि मतुप्, abounding in peacocks). The expression is obviously used in order to secure a jingling of sounds with शिखर and does not appear to have any special significance. Nārāyaṇa however remarks अनेन केकालापमयूरनृत्तादिषु विकारहेतुषु सत्स्वपि देव्या धीरत्वात् तपोलोपशङ्काया अभावः सूचितः । ... तपःसौकर्यार्थं दुष्टसत्त्वानामभावोऽप्यनेनैव ध्वन्यते। नहि शार्दूलाद्यधिष्ठिते देशे शिखण्डिनस्तद्भयान्निवसन्ति । From verse 17 below, however it is clear that the forest in question did harbour wild animals also (विरोधिसत्त्वोज्झितपूर्वमत्सरं...). People afterwards called that peak after Gaurī herself. The poet very beautifully describes the different attitudes taken by the father and the mother with reference to the resolve of their daughter. A father is usually made of a sterner stuff, appreciates more the fighting spirit, and looks to the bright side of things. A mother is more nervous and takes more into consideration the difficulties in the way. Himālaya was right glad that Pārvatī was by no means downhearted and readily consented to her proposal. Menā, on the other hand, was most reluctant to allow Pārvatī to take to the forest-life.

8 :—She, whose determination was not to be shaken, leaving off her necklace by which the sandal [ointment on the breasts] was taken off by its unsteady strings, tied a bark garment tawny like the morning sun, whose close fitting was loosened owing to the protuberance of her breasts.

CONSTRUE : अहार्यनिश्चया सा विलोलयष्टिप्रविलुप्तचन्दनं हारं विमुच्य बालारुणबभ्रु पयोधरोत्सेधविशीर्णसंहति वल्कलं बबन्ध ।

It was an ordeal for Pārvatī to take off her ornaments and to put on the rough bark-garment. Without a murmur, she cheerfully faced the ordeal as she had made up her mind once for all to take to the life of an ascetic and was अहार्यनिश्चया (अहार्यः निश्चयः यस्याः सा). The expression is mainly used to secure an alliteration with हारम्. विलोलाभिः यष्टिभिः (the strings of the necklace) प्रविलुप्तं चन्दनं येन तं हारम्. बालारुणवत् बभ्रु (पिङ्गलवर्णम्). अनेन वल्कलस्य नवत्वं द्योत्यते ; तेन चाप्रशान्तकषायत्वादत्यन्तदुः-

स्पर्शत्वम् । (Nārāyaṇa). पयोधरयोः उत्सेधेन विशीर्णा संहतिः (अवयवसंश्लेषः) यस्य तत्, or the expression might be an adverbial clause going with बबन्ध. She tied the bark-garment so tightly that the texture of the garment gave way somewhat owing to the resistance of the fully developed breasts. Cf. for a somewhat similar idea [सखि अनसूये अतिपिनद्धेन वल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदेतत्... । प्रियंवदा--अत्र पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व... ।] *Śak* I. Dakṣiṇāvarta seems to take संहति to mean 'softness' (श्लक्ष्णत्वम्). The हार was also बालारुणवभ्रु owing to the ointment on the breasts. This verse is quoted in the *Kāvyālaṁkārasūtravṛtti* as an instance of the figure of speech परिवृत्ति (the हार is exchanged for the वल्कल) and in the *Sarasvatīkaṇṭhābharaṇa* with the remark, वर्णोक्तिरो नाम श्रुत्यनुप्रासः।

9 :—As by her adorned (*prasiddha*) hair, so even by the matted hair, her face was charming all the same; a lotus looks beautiful, not by the rows of bees alone, but also when having a contact with the moss.

CONSTRUE : यथा प्रसिद्धैः शिरोरुहैः (तथा) जटाभिः अपि तदाननम् एवं मधुरम् अभूत्, पङ्कजं षट्पदश्रेणिभिः एव न, सशैवलासंगम् अपि प्रकाशते ।

प्रसिद्ध is used in the sense of भूषित (adorned with flowers etc.); the other meaning, ख्यात (well-known) would also do. शैवलैः आसंगः तत्सहितम्. For the sake of symmetry, the expression सशैवलासंगम् ought to have been शैवलैः. Pārvatī, being naturally beautiful, looked charming even with the undecorated matted hair, and the cumbrous uncomfortable ascetic costume. Cf. सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ *Śak* I., also पतन्ति नास्मिन्विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः। तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्यमपेक्षते गुणम् । *Kirāt* IV. 23, also...रम्याणां विकृतिरपि श्रियं तनोति ॥ *ibid* VII. 5.

10 :—The string of Muñja grass, having three threads, which she wore for the sake of her vow and which every moment caused the hair to stand on end—by that string which was tied for the very first time was rendered red her seat of the girdle-string [that is, the fore-part of the hips].

CONSTRUE : प्रतिक्षणं कृतरोमविक्रियां त्रिगुणां यां मौञ्जीं व्रताय सा बभार तत्पूर्वनिबद्धया तया अस्याः रशनागुणास्पदं सरागम् अकारि ।

Pārvatī threw off her girdle of gems and put on instead the Mekhalā of the Muñja grass, which an ascetic has to wear. This Mekhalā again, has got to be three-fold. According to *Manu* II. 42, a Brāhmaṇa Brahmacārin is entitled to wear a मौञ्जी मेखला. (मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥) मौञ्जी—मुञ्जलतया कृता. त्रयः गुणाः यस्याः सा त्रिगुणा ताम्. रोमविक्रिया is रोमाञ्च, the hair standing on end. तदेव पूर्वं यस्य तत्पूर्वं यथा तथा निबद्धया—the expression is a little bit clumsy. Cf. for a similar expression. कात्स्न्येन निर्वर्णयितुं हि रूपमिच्छन्ति तत्पूर्वसमागतानाम् । *Mālavikā* IV. रशनागुणस्य आस्पदम्–जघनम्. The Muñja string as compared to the golden girdle was naturally rough and being possessed of three threads, it was still more so. It was the first time that Pārvatī had worn such a rough object on her waist, with the result that constant horripilation was caused on her body by the rough and harsh touch of the string and her *jaghana* became red. The verse also suggests the state of a lover who, having secured union for the first time with another beloved, becomes exceedingly affectionate, with the hair standing on end on his body. (अत्र सरागादिशब्दशक्त्यार्थान्तरमपि व्यज्यते । यथा कश्चित्कामी कयाचिन्नाथिकया पूर्वं चिरसंगतः सन् अपूर्वया त्र्यधिकगुणयान्यया संगतः सुतरां रक्तो भवति, तत्संयोगे प्रतिक्षणमुद्भूतरोमाञ्चोऽपि भवति, तथास्याः कटिप्रदेशो रशनया चिरसंगतः सन् त्रिगुणया तत्पूर्वनिबद्धया विहितरोमाञ्चया मौञ्ज्या नितरां सरागो विहित इति । Nārāyaṇa).

11 :—By her, [her] hand turned away from the lower lip from which the redness [due to its being painted with the lac dye] had gone away, and from the ball reddened by the ointment on the breasts, with the fingers injured in plucking the blades of Kuśa grass, was made a lover of [or familiar with] the rosary of beads.

CONSTRUE : विसृष्टरागात् अधरात् स्तनाङ्गरागारुणितात् कन्दुकात् च निवर्तितः करः तया कुशाङ्कुरादानपरिक्षताङ्गुलिः अक्षसूत्रप्रणयी कृतः ।

Pārvatī leading the life of an ascetic no longer thought of painting her lip or of playing with the hand-ball (see. I. 29). Formerly her hand was engaged in decorating her lip with the red lac dye or in playing with the

rubber-ball which bounded up again and again, coming into contact with her breasts and thus getting reddened by the unguent on them; but now the same hand was employed in more hazardous occupations. It had to pluck the Kuśa grass for being spread over the altar etc., wherein her fingers often got pricked and it had to hold the rosary of beads for purposes of a japa. The Trivandrum edition reads निसृष्ट (abandoned) for विसृष्ट. स्तनाङ्गरागैः अरुणितात् (from अरुण, with the termination इतच्, 'तदस्य संजातम्' इति). कुशानाम् अङ्कुराः तेषाम् आदानेन परिक्षताः अङ्गुलयः यस्य सः, अक्षसूत्रे प्रणयः अस्य अस्तीति. प्रणय means 'affection' or 'familiarity'. The expression shows that Pārvatī welcomed this change of occupation for her hand. This verse is quoted in the *Sāhityadarpaṇa*, *Alaṁkārasarvasva* and *Alaṁkārasūtra*, as an instance of the figure of speech पर्याय.

12:—She, who used to be pained even by the flowers from her hair, dropped in [her] rollings on the luxurious bed, sat and slept [now], with her creeper-like arm as a pillow on the bare [that is, uncovered] altar.

CONSTRUE : महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैः अपि या दूयते स्म सा बाहुलतोपधायिनी केवले स्थण्डिले एव निषेदुषी अशेत ।

At home, Princess Pārvatī had most luxurious couches provided with the softest cushions, to sleep on; she was nevertheless often uncomfortable owing to the touch of the tender flowers dropped from her own head in rollings on the bed, as her body was more tender still. But now all was changed. She had to pass the whole day on the bare rough altar-site and also to sleep in the same place, using her own hand as the pillow. But with her mind fixed on securing her object, Pārvatī did not mind all this at all महार्हा (महान् अर्हः मूल्यं यस्याः सा, exceedingly costly, most luxurious, महार्हशब्देन हंसतूलगर्भत्वमुक्तम्. Aruṇagiri) या शय्या तस्यां यत् परिवर्तनं तेन च्युतैः. बाहुः लता इव (or प्रशस्तो बाहुः) बाहुलता ताम् उपदधातीति बाहुलतोपधायिनी. ('व्रते' इति णिनिः । 'आतो युक् चिण्कृतोः' इति युक् । निषेदुषी fem. of निषेदिवस् Perf. Part. of सद् with नि. Aruṇagiri quotes from *Yājñavalkya* स्वप्याद् भूमौ शुची रात्रौ दिवसं प्रपदैर्नयेत्। स्थानासनविहारैर्वा योगाभ्यासेन वा तथा ॥ (III.51) to show that an ascetic is to use the bare ground for sleep etc.

13:—By her observing the vow, were placed, as it were as a deposit, in order to take them back [when the vow came to an end], with even the two, the two [things]—sportive movements with the slender creepers, and tremulous glances with the female deer.

CONSTRUE: नियमस्थया तया द्वये अपि द्वयम् पुनः ग्रहीतुं निक्षेपः इव अर्पितम्, तन्वीषु लतासु विलासचेष्टितं हरिणाङ्गनासु विलोलदृष्टं च ।

Beautiful women are often described to be slender-bodied and चकितहरिणीप्रेक्षणा (*Megha*). They are also compared to creepers for graceful gestures. As Pārvatī was engaged in penance, tremulous glances and sportive movements were of course out of place. She had to sit steady in a particular posture all the time, fixing her gaze on the tip of her nose or on some other object, to achieve perfect concentration of mind. Pārvatī, therefore, had to divest herself of her glances and sportive movements as long as she was practising penance, and so wanted some reliable persons to keep them in safe custody till she would take them back, on re-entering the domain of love after having secured Śiva as her husband. She selected the creepers and the female deer for depositing her movements and glances respectively. The whole thing simply means that her movements and glances before she took to the ascetic life, were like those of the creepers and the deer respectively and that she no longer made use of them as they were absolutely incompatible with the life of an ascetic. Cf. for the idea, कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतम् । पृषतीषु विलोलमीक्षितं पवनाधूतलतासु विभ्रमाः ।। त्रिदिवोत्सुकयाप्यवेक्ष्य मां निहिताः सत्यममी गुणास्त्वया । *Raghu* VIII. 59-60., also, श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातं वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ।। *Megha*. नियमे तिष्ठतीति नियमस्था तया. नियम is the vow, व्रत. Patañjali mentions the following नियमs (*Yogasūtra* II. 32, शौचसंतोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः ।।) which constitute the second step to Yoga. 'नियमाः शौचसंतोषतपोयज्ञहुतादयः ।' इति भोजः । Aruṇagiri reads द्वयीषु for द्वयेऽपि, which Mallinātha declares to be प्रामादिक. The plural however might be justified by referring to the many लताs and हरिणाङ्गनाs.

14:—She, unwearied, by the pouring out [of water] from breasts in the form of jars, herself reared up the plants, her motherly affection for which that had taken their birth first, even Guha could not set aside.

CONSTRUE : सा अतन्द्रिता स्वयम् एव घटस्तनप्रस्रवणैः वृक्षकान् अवर्धयत्, प्रथमाप्तजन्मनां येषां पुत्रवात्सल्यं गुहः अपि न अपाकरिष्यति ।

अतन्द्रिता—vigilant, not slack. घटौ एव स्तनौ तयोः प्रस्रवणैः. The expression घटस्तन with reference to गुह would mean 'a jar-like breast.' Pārvatī reared the plants, watering them herself, with the same care with which she would have looked after her own children. Nay, the plants were even more dear to her than her own son Guha, as they were her first children as it were, Guha having been born afterwards. It is well-known that the first child is fondled and tended with greater interest than others. Sanskrit poets are very fond of depicting their heroines wherever possible as engaged in watering the trees and tending them with particular care. (See *Śāk.* Act I.) Cf. also सेकान्ते मुनिकन्याभिस्तत्क्षणोज्झितवृक्षकम् । विश्वासाय विहंगानामालवालाम्बुपायिनाम् ॥ *Raghu* I. 51. The Trivandrum edition reads घटस्तनप्रस्नविनी (घटः एव स्तनः तस्य प्रस्नवः तद्वती) on which Nārāyaṇa remarks, अत्र स्तनप्रस्नवशब्दौ वक्ष्यमाणपुत्रवात्सल्यस्फुरणार्थौ । गुह—Kumāra Kārtikeya, so called because he was reared in a cave (गुहावासात् गुहोऽभवत् ।). The *Vanaparvan* Adhyāya 233, gives the various names of Kārtikeya. गुह is also derived as गूहति रक्षति सेनाम्. प्रथमम् आप्तं जन्म यैः तेषाम्. वृक्षकान्—वृक्षशब्दादल्पार्थे कः । small trees, plants.

15:—And the deer, fondled by the offering of handfuls of forest-corn trusted her to such an extent that by her, out of curiosity were measured her eyes, in the presence of her friends, by their eyes [in order to find out which of them were longer].

CONSTRUE : अरण्यबीजाञ्जलिदानलालिताः हरिणाः च तस्यां तथा विशश्वसुः यथा तया कुतूहलात् तदीयैः नयनैः (स्व) लोचने सखीनां पुरः अमिमीत ।

अरण्यभवानां बीजानाम् (नीवारादीनाम् wild corn) अञ्जलयः तेषां दानेन लालिताः. Pārvatī looked after the deer as she looked after the plants. She used to give them handfuls of corn and in a short time they became her close friends, so much so

that the deer which are proverbially timid, allowed her to take her eyes right close to their own eyes (which are the most delicate part of the body). Pārvatī did this, just out of child-like curiosity to find out whose eyes were longer and hence more beautiful. लोचने–of Pārvatī herself. Some object to this construction on the ground that Pārvatī, being व्रतस्था could not have indulged in this pastime, and construe लोचने with पुरः (अग्रे वर्तमानानां) सखीनाम्. The objection is not very sound. There ought to be some period for relaxation of the vow, even for an ascetic. Besides, measuring the eyes of her friends with the eyes of the deer would more or less disclose the trust the deer have in her friends and not in herself. The eyes of Pārvatī, again, who was far superior in beauty to her friends, would be more fitted to be compared to the eyes of the deer. On अमिमीत लोचने, Mallinātha remarks, इयमेव खलु विश्वासस्य परा काष्ठा यदक्षिपीडनेऽपि न क्षुभ्यन्तीति भावः ।

16 :—Sages approached [her], desirous of seeing her who used to take the holy bath, and to offer oblations to the fire, who was possessed of a bark as her upper garment and who made a study [of the Scriptures]; [surely] age is not taken notice of in case of those who are old in religious merit.

CONSTRUE : कृताभिषेकां हुतजातवेदसं त्वगुत्तरासंगवतीम् अधीतिनी तां दिदृक्षवः ऋषयः अभ्युपागमन्; धर्मवृद्धेषु वयः न समीक्ष्यते ।

कृतः अभिषेकः यया ताम्. A bath is essential before any sacred work is undertaken (अस्नात्वा नाचरेत् कर्म जपहोमादि किंचन । स्नानमूलाः क्रियाः सर्वाः श्रुतिस्मृत्युदिता नृणाम् ।। इति स्मृतेः quoted by Nārāyaṇa) This expression shows the purity of the body. हुतः जातवेदाः (fire, see notes on II 46) यया ताम्. This refers to the purity of the mind. त्वग् (lit. skin, bark) उत्तरासंगः (the उत्तरीय or upper garment) यस्याः ताम् अनया अधीतम् (or अधीतम् अस्याः अस्ति) इति अधीतिनी 'इष्टादिभ्यश्च' इनीनिप्रत्ययः । This shows the आत्मशुद्धि. The verse describes the daily routine of Pārvatī's life. She, after having taken her bath, used to sacrifice to the fire and then pass her time in reciting the sacred texts, wearing the bark-garment. On hearing of her austerities, sages from other parts, far older in years, came to pay their res-

pects to her. They had not the slightest hesitation in doing her honour, though she was a mere child. For, young in years, she was much old in spiritual excellence, and so her being a child or a female, was no consideration to the sages. They only cared for the fact that she was a धर्मवृद्धा. Cf. for the idea, न तेन वृद्धो भवति येनास्य पलितं शिरः। यो वै युवाप्यधीयानस्तं देवाः स्थविरं विदुः ॥ *Manu* II. 157 ; शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ॥ *Uttara* IV ; तामगौरवभेदेन मुनींश्चापश्यदीश्वरः । स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥ *Kumāra* VI. 12,...तुतोष वीर्यातिशयेन वृत्रहा पदं हि सर्वत्र गुणैर्निधीयते ॥ *Raghu* III 52...तेजसां हि न वयः समीक्ष्यते । *ibid* XI. 1 ; धृतहेतिरप्यधृतजिह्ममतिश्चरितै-र्मुनीनधरयञ्शुचिभिः । रजयांचकार विरजाः स मृगान् कमिवेशते रमयितुं न गुणाः ॥ *Kirāt* VI. 24. स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम् । *Kumāra* VI. 12. ऋषि-(ऋषन्ति जानन्ति) those who know, sages. The *Nirukta* derives it as ऋषिर्दर्शनात् (because they *saw* the Vedas which are अपौरुषेय).

17 :—And that penance-grove [there, on the Gaurī peak] became sanctifying, where the previous [natural] antipathy was abandoned by opposing beasts, where the guests were welcomed with the desired produce by [Pārvatī, with the help of the] trees, and where fire was [properly] looked after inside a newly erected cottage.

CONSTRUE : विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैः अभीष्टप्रसवार्चितातिथि नवोटजाभ्यन्तरसंभृतानलं तत् तपोवनं च पावनं बभूव ।

विरोधिभिः सत्त्वैः उज्झितः पूर्वमत्सरः यस्मिन् तत्. That beasts which have a natural enmity with one another, live peacefully together in a penance-grove, is a common idea with Sanskrit poets. Cf. अहो प्रभावो महात्मनाम् । अत्र हि शाश्वतिकमपहाय विरोधं etc. (description of the hermitage of Jābāli in *Kādam*). अभीष्टैः प्रसवैः अर्चिताः (worshipped, honoured) अतिथयः यस्मिन् तत्. As a matter of fact, it was Pārvatī who worshipped the guests and not the trees, but they are described as welcoming the guests as they provided all the materials for their reception. (अत्रार्चने देव्या एव कर्तृत्वेऽपि वृक्षाणां कर्तृत्वेनोपादानं तत्तदवसरे तत्तद्द्रव्योत्पादनेन वृक्षाणामेव प्राधान्यद्योतनार्थम् । Nārāyaṇa). नवस्य उटजस्य अभ्यन्तरे संभृतः अनलः यस्मिन् तत्. It appears that a special shed had been erected for the purpose of protecting the sacred fire from wind, rain etc. पावयतीति पावनम्. अहिंसातिथिसत्काराग्निपरिचर्याभिर्जगत्पावनं

वभूवेत्यर्थः । (Mallinātha). Aruṇagiri reads तत्र (गौरीशिखरे for तत्र.

18 :—When she thought that the desired fruit could not be secured by that much penance-concentration practised before, she, regardless of the delicacy of her body, began to practise a [far more] rigorous penance.

CONSTRUE : यदा तावता पूर्वतपःसमाधिना काङ्क्षितं फलं लभ्यं न अमंस्त तदा स्वशरीरमार्दवम् अनपेक्ष्य सा महत् तपः चरितुं प्रचक्रमे ।

पूर्वेण तपःसमाधिना. Aruṇagiri reads सर्वसमा (शीतोष्णादिद्वन्द्वेषु सर्वत्र समा) समाधिना. When Pārvatī realised that the kind of penance she had been practising so long was not calculated to secure for her, her desired object, she began to practise a more fierce penance which could have been undertaken only by stout persons whose bodies could stand all privations. But Pārvatī cared not for the sufferings of her body. She only looked to the goal.

19 :—By her who got fatigued even in sporting with the ball, was plunged into the life of the ascetics; surely her body was manufactured out of golden lotuses, being delicate by nature and at the same time, full of substance [or sustaining power].

CONSTRUE : कन्दुकलीलया अपि क्लमं या ययौ तया मुनीनां चरितं व्यगाह्यत ; ध्रुवम् (अस्याः) वपुः काञ्चनपद्मनिर्मितम् प्रकृत्या मृदु च ससारम् एव च ।

A golden lotus in extremely soft to the touch but has great sustaining power. Pārvatī's body was extremely delicate but she showed by her rigorous penance that it had a marvellous power of enduring privations. The poet therefore says that her body, possessed of these two contradictory qualities was as it were created out of golden lotuses. The reading of the Trivandrum edition काञ्चनपद्मधर्मि (possessed of the qualities of a golden lotus) यत् is also a good one. तया चरितं व्यगाह्यत she plunged into the life, that is. she became an out and out anchorite. So far she did occasionally think of things other than penance, but now all her thoughts were directed to penance and penance alone. The use of ध्रुवम् shows that the figure of speech is उत्प्रेक्षा, as an instance of which this verse is quoted in the *Alaṁkāratilaka*.

20 :—In summer, she possessed of a pure smile and a delicate waist, seated in the midst of four blazing fires looked at the sun, with her gaze not directed to anything else, having withstood [lit. conquered] his refulgence dazzling the eyes.

CONSTRUE : शुचौ, चतुर्णां ज्वलतां हविर्भुजां मध्यगता शुचिस्मिता सुमध्यमा (सा) नेत्रप्रतिघातिनीं प्रभां विजित्य अनन्यदृष्टिः (सती) सवितारम् ऐक्षत ।

शुचिः is the summer season. The expressions शुचिस्मिता मध्यगता सुमध्यमा are more or less used to secure an alliteration. शुचि स्मितं यस्याः सा, the sweet smile never left her though she had been practising the most difficult पञ्चाग्निसाधन. Four fires are kept all round, one to the front, one to the rear and two on the two sides, and the ascetic seated in the midst of them is to look with concentration, at the sun who is the fifth fire. This was practised by Pārvatī in summer, when the sun gives the maximum heat. नेत्रे प्रति-हन्तुं शीलम् अस्याः ताम्. न विद्यते अन्यत्र दृष्टिः यस्याः सा. Pārvatī by practice succeeded in nullifying the dazzling effect of the sun's lustre and could fix her gaze at the sun. Mallinātha remarks, तत्र सवितैव पञ्चमोऽग्निः–' अग्निः सविता सवितैवाग्निः ' इति श्रौतलिङ्गात् ॥ ' ग्रीष्मे पञ्चाग्निमध्यस्थो वर्षासु स्थण्डिलेशयः ' इति स्मरणात्. The sun is also described as depositing his refulgence in the fire at the end of the day. Commenting on दिनान्ते निहितं तेजः सवित्रेव हुताशनः । (*Raghu* IV. 1), Mallinātha remarks, ' सौरं तेजः सायमग्निं संक्रमते ' । ' आदित्यो वा अस्तं यन्नग्निमनुप्रविशति ' । ' अग्निं वा आदित्यः सायं प्रविशति ' इत्यादिश्रुतिः प्रमाणम् ।. Nārāyaṇa quotes from *Śisupāla* (II-51), तेजस्विमध्ये तेजस्वी दवीयानिति गण्यते । पञ्चमः पञ्चतपसस्तपनो जातवेदसाम्॥ सविता is lit. the impeller, प्रसवति इति the sun. Cf. for the idea in the verse, हविर्भुजामेधवतां चतुर्णां मध्ये ललाटंतपसप्तसप्तिः । असौ तपस्यत्य-परस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन दान्तः ॥ *Raghu.* XIII. 41.

21 :—Her face heated extremely in that way by the rays of the sun bore the beauty of [that is, looked as beautiful as] the lotus; [however] in the long corners of the eyes of this [face] only, a footing was secured by the dark colour very slowly.

CONSTRUE : सवितुः गभस्तिभिः तथा अतितप्तं तदीयं मुखं कमलश्रियं दधौ, अस्य दीर्घयोः अपाङ्गयोः केवलं श्यामिकया शनैः शनैः पदं कृतम् ।

As a lotus appears more charming and bright when the sun's rays fall on it, so Pārvatī's face, as she directed her gaze to the sun, appeared more refulgent than before owing to the extreme heat of the sun. The face is compared to the lotus not in the conventional manner only, but on account of the effect produced on both by the sun's rays. (न केवलं मनोहरत्वात् तद्वदनस्य कमलसाम्यम् अपि तु सूर्यरश्मिसंयोगे नितरामौज्ज्वल्याच्चेत्यर्थः । Nārāyaṇa). The idea is that Pārvatī's face far from being distressed by the terrible heat, looked even more charming. The face being ससार thus triumphed over the sun. The poet however says that this triumph was not quite complete. The rest of the face did not show the least sign of being affected by the sun, but the corners of the eye—the most delicate part of the face—however began to give way—but this too was done extremely slowly; they too put up a gallant fight as long as they could—and a little darkish colour was visible in them. The reading अभितप्तम् would mean 'heated all round'. गभस्तिः a ray (गो ज्ञेयवर्गः तं बभास्ति दीपयति।). श्यामिका—dark colour, the expression is used in *Mālavikā* II–(हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ।) in the sense of 'impurity', 'dross.'

22 :—Only water which came [to her] unsought, and the rays of the lord of constellations [that is, the moon], full of nectar,—these indeed served for concluding the fast in her case, which [conclusion of the fast] had no means other than [those used for] subsistence by trees.

CONSTRUE : तस्याः किल पारणाविधिः केवलम् अयाचितोपस्थितम् अम्बु रसात्मकस्य उडुपतेः च रश्मयः बभूव, वृक्षवृत्तिव्यतिरिक्तसाधनः न ।

Pārvatī observed a strict fast as long as she practised a particular व्रत. At the end of the व्रत also, she did not take any food, but broke her fast only by drinking water, which again she did not seek, and by drinking [that is, enjoying] the cool rays of the moon. In short, she lived the life of the forest-trees which also depend on water from the clouds, which comes to them unsought, and on the moon's rays for their nourishment. It is not clear whether we are to understand by the expression अयाचितोपस्थितम् अम्बु, rain-water in the case of Pārvatī also. Perhaps

some other sages may have brought the water to her. She however did not seek it. अयाचितम् एव उपस्थितम्. रसात्मकस्य = अमृतमयस्य the moon's rays are supposed to be constituted of nectar, perhaps owing to their cooling properties, and hence the gods and Pitṛs are said to drink the moon. उडुपति is the moon. (उडु a constellation, उ क्रोधं डयते, उना शंभुना डीयते वा) पारणा is the eating at the conclusion of a fast. वृक्षाणां वृत्तिः तस्याः व्यतिरिक्तं साधनं यस्य सः, goes with पारणाविधिः; if the reading is...साधनम्, it would have to be taken as a separate clause. Verses 20–22 refer to Pārvatī's summer-penance, hence it is doubtful whether we are to understand this verse as describing the course followed by Pārvatī, throughout the year or only in summer. The position of the verse apparently suggests that it is the ग्रीष्मपारणाविधि that the poet has in mind. There is no harm, however, if we take it as obtaining in all the seasons.

23 :—She, extremely heated by the two-fold fires—by one wandering in the sky [that is, the sun] and by the other enkindled by means of fuel—sprinkled over by the fresh [or first] waters [that is, showers of rain] in the rainy-season [lit. at the passing of the summer], gave forth vapour, going up, along with the earth.

CONSTRUE : द्विविधेन नभश्चरेण इन्धनसंभृतेन वह्निना च निकामतप्ता (सा) तपात्यये नवैः वारिभिः उक्षिता (सती) भुवा सह ऊर्ध्वगम् उष्माणम् अमुञ्चत् ।

Verses 23–25 describe Pārvatī's state in the rainy season. It is well-known that vapours rise up all along from the earth heated by the sun's rays in summer, when the first showers of rain fall down. Pārvatī's body also had been extremely scorched up by the heat of the sun and the other four fires required for the पञ्चाग्निसाधन, and the first showers of rain produced a similar effect on her. The reading द्विविधेन for विविधेन is decidedly better as the poet himself classifies the fires into two classes–the fires which require enkindling and are on earth, and the fire in the sky not in want of any fuel. ऊर्ध्वं गच्छतीति ऊर्ध्वगः तम्. उष्मन्–vapour, exhalation. The नभश्चरः वह्निः is of course the sun.

24 :—The drops of the first water [that is, shower] detained for a moment on the eye-lashes, [then] striking

the lower lip, shattered into particles by falling on the protuberance of the breasts, stumbling through the [three] folds [on her belly] reached after a long time her navel.

CONSTRUE : प्रथमोदबिन्दवः पक्ष्मसु क्षणं स्थिताः, ताडिताधराः, पयोधरोत्सेधनिपातचूर्णिताः, वलीषु स्खलिताः चिरेण तस्याः नाभिं प्रपेदिरे ।

The poet describes here the state of the first water-drops fallen on Pārvatī's head, after the extreme heat of summer. The drops fell on the head and continued their journey downwards. There were however many obstacles in their way, before their journey came to an end. First, there were those bushy eye-lashes which did not allow them to pass on at once. They were detained there for a while. Then they met the lower lip and after that there was a sudden fall–not on any smooth soft surface–but on the hard protuberant breasts, with the result that the poor water-drops were shattered into minute particles. Some of these particles however pushed on their journey, but had to pass through the three intricate folds on the belly. After passing through the folds with great difficulty, they reached after a long time their destination, the deep navel (and according to Mallinātha, they never got out of the navel as it was so deep; they were as it were imprisoned there)! To such a pass were the water-drops brought. The propriety of प्रथम is thus given by Nārāyaṇa, आतपादिशोषिते शरीरे प्रथमबिन्दूनामेव तथाप्राप्त्युपपत्तेः प्रथमशब्दप्रयोगः । The succeeding water–drops had a comparatively easy journey. Pārvatī being engaged in penance, could not make use of her hand to wipe off the water-drops from her body. Incidentally the poet describes the beauty of the eye-lashes, the lower lip, breasts, folds and the navel. ताडितः अधरः यैः ते (एतेन अधरस्य मार्दवं गम्यते). पक्ष्मसु स्थिताः (अनेन पक्ष्मणां निबिडत्वमुक्तम्). पयोधरयोः उत्सेधे (the *v. l.* उत्सङ्ग means the same thing) यः निपातः तेन चूर्णिताः (अनेन कुचकाठिन्यमुक्तम्). वलीषु स्खलिताः (अनेन वलीनां सोपानवत् विषमत्वमुक्तम्). नाभिं प्रपेदिरे (अत्र नाभेः प्राप्यभूमित्वनिर्देशात् तस्याः नितान्तगम्भीरत्वं द्योत्यते तेन च नाभेः सौष्ठवम् । Nārāyaṇa) प्रथमाः उदबिन्दवः (उदकस्य बिन्दवः, उदक is changed to उद according to the Sūtra, 'मन्थौदनसक्तुबिन्दुवज्रभारहारवीवधगाहेषु'). This verse is quoted in the *Sāhityadar-*

paṇa and *Alaṁkārasarvasva* as an instance of पर्याय, in the *Sarasvatī* as that of माधुर्य and वर्णमसृण, and in *Alaṁkāracūḍāmaṇi* as that of श्लिष्ट.

25 :—Her resting on a stone-slab and not staying in a sheltered abode, in the midst of ceaseless showers [of rain] interspersed by wind, the nights, acting as witnesses to her mighty penance, as it were observed with looks (*unmiṣitam*) in the form of lightning [flashes].

CONSTRUE : निरन्तरासु अन्तरवातवृष्टिषु अनिकेतवासिनीं शिलाशयां तां महातपःसाक्ष्ये स्थिताः क्षपाः तडिन्मयैः उन्मिषितैः व्यलोकयन् इव ।

In thunder, lightning and in rain, Pārvatī continued her penance, unmindful of her privations. Though the rains fell continuously and high winds blew all over, Pārvatī lay on bare stones, free from even the semblance of a shelter. The nights which are the witnesses of all that men do, (आदित्यचन्द्रावनलोऽनिलश्च द्यौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च सन्ध्ये धर्मश्च जानाति नरस्य वृत्तम् ॥) kept a close watch on her, looking with their glances,—the lightning flashes—apparently with a view to find out if Pārvatī was quailing before the rigours of the storm. Mallinātha remarks that the उत्प्रेक्षा refers only to the विलोकन and not to the साक्ष्य, as the साक्ष्य is known to be a fact from the passage quoted above. The meaning therefore is, 'the nights as it were looked at her' and not 'the nights were as it were the witnesses of her penance etc.' शिलायां शेते इति शिलाशया ताम् ('अधिकरणे शेतेः' इति अच् प्रत्ययः). निकेते (निकेत abode) वसति इति निकेतवासिनी सा न भवतीति ताम्. An ascetic must not reside in any sheltered place. Cf. अनिकेतः स्थिरमतिर्भक्तिमान् मे प्रियो नरः । *Gītā* XII. 19. अन्तरे वाताः यासां ताम्. महत् तपः महातपः तस्मिन् साक्ष्यम् तत्र. क्षपा night (क्षपयति चेष्टाम्).

26 :—She, intent on staying in water, passed the nights of the month of Pauṣya [the coldest month] where the breezes were extensively scattering forth snow, being full of pity for the pair of the Cakravākas in front, separated [from each other] and [hence] mourning for each other.

CONSTRUE : उदवासतत्परा परस्पराक्रन्दिनि पुरः वियुक्ते चक्रवाकयोः मिथुने कृपावती सा अत्यन्तहिमोत्किरानलाः सहस्यरात्रीः निनाय ।

उदके वासः उदवासः (उदक is changed to उद by the sūtra 'पेषंवासवाहनधिषु च') तस्मिन् तत्परा. अत्यन्तं हिमोत्कराः (हिमम् उत्किरन्ति इति) अनिलाः यासु ताः. सहस्य (सहसि बले साधुः । 'तत्र साधुः' इति यत्) is the पौष्य month, corresponding to January. It is the coldest month of the year. परस्परम् आक्रन्दितुं शीलम् अस्य तस्मिन्. चक्रवाक (चक्रशब्देन उच्यते इति)—see notes on III. 37. Pārvatī passed the coldest nights, staying in water, with snow falling on all sides: She cheerfully bore all privations and forgetting her own misery could sympathise with the Cakravāka pair that would be lamenting each other's separation at night time. In the hottest season Pārvatī practised the पञ्चाग्निसाधन, making the atmosphere still more hot; in the coldest season, she stayed in water, making the cold still more unbearable. The poet in describing Pārvatī's penance, refers only to three seasons out of six, the ग्रीष्म, वर्षा and शिशिर leaving शरद्, हेमन्त and वसन्त. Nārāyaṇa remarks, अथ शरदः शीतोष्णसमकालत्वात् हेमन्तस्य शैत्याधिक्याभावाच्च तत्कालकृतस्य विस्मयकरत्वाभावात् तदुपेक्ष्य शिशिरकालकृतं तपःप्रकारमाह । The poet seems to have referred to the three seasons mentioned above as only those three are mentioned by Manu ग्रीष्मे पञ्चतपास्तु स्याद्वर्षास्वभ्रावकाशिकः। आर्द्रवासास्तु (*v. l.* अप्सु वासस्तु) हेमन्ते क्रमशो वर्धयंस्तपः। (VI.23). Also read पुष्पमूलफलैर्वापि केवलैर्वर्तयेत्सदा । कालपक्वैः स्वयंशीर्णैर्वैखानसमते स्थितः ॥... अग्नी नात्मनि वैतानात्समारोप्य यथाविधि । अनग्निरनिकेतः स्यान्मुनिर्मूलफलाशनः ॥ अप्रयत्नः सुखार्थेषु ब्रह्मचारी धराशयः । शरणेष्वममश्चैव वृक्षमूलनिकेतनः ॥ (*Manu* VI. 21, 25-26). On कृपावती, Nārāyaṇa remarks, अत्र चक्रवाकविषयायाःकृपायाः प्रतिपादनेन निजायासापरिगणनं द्योत्यते । दयापरत्वं च तपस्विनां प्रसिद्धम्।

27 :—At night, she, with her face fragrant like a lotus, and shining with the leaf in the form of the tremulous lower lip, secured as it were the replacing of lotuses in waters, whose wealth of lotuses was blighted by the shower of snow.

CONSTRUE : निशि पद्मसुगन्धिना प्रवेपमानाधरपत्रशोभिना मुखेन सा तुषारवृष्टिक्षतपद्मसंपदाम् अपां सरोजसंधानम् अकरोत् इव ।

पद्मवत् सुगन्धिना (शोभनो गन्धो यस्य तत् सुगन्धि, 'गन्धस्येदुत्पूतिसुसुरभिभ्यः' इतीत्). प्रवेपमानेन अधरेण एव पत्रेण शोभितुं शीलमस्य तेन. तुषारस्य वृष्ट्या क्षता पद्मसंपत् यासाम्. संधानम् contact, replacing. The reading संतानम् would mean 'continuity'. The lotuses in waters had all been blighted away by the excessive snow. (Cf. हिमसेकविपत्तिरत्र मे

नलिनी पूर्वनिदर्शनं मता । *Raghu* VIII. 45.) If Pārvatī's lotus-like face had not been there (Pārvatī was उदवासततरा), one would have been justified in saying that there was a total absence of the water-lotuses. But Pārvatī's face saved the situation. As long as she was there, she did not allow their continuity to break, as at least one lotus viz. her face had withstood the onslaught of snow. A lotus is fragrant and has its leaves waving owing to the breezes. Pārvatī's face also gave out fragrant breaths (Pārvatī was a पद्मिनी who is पद्मगन्धा, a type of beautiful women ; the breath of a beautiful woman is often described to be fragrant, cf. निःश्वास इव सीताया वाति वायुर्मनोरमः । *Rāmāyaṇa*). The face also had the lower lip quivering under the influence of cold, corresponding to the leaf of the lotus. The face thus could be identified with the lotus with all its accompaniments.

28 :—Subsisting on (*vṛttitā*) leaves of trees fallen of their own accord (*svayam*) is, to be sure (*hi*), the highest climax of penance ; by her again, was given up even that ; hence those conversant with [her] history and of agreeable speech, called her also Aparṇā (one who did not take even the leaves).

CONSTRUE : स्वयंविशीर्णद्रुमपर्णवृत्तिता हि तपसः परा काष्ठा ; तया पुनः तत् अपि अपाकीर्णम् , अतः प्रियंवदाः पुराविदः ताम् अपर्णा इति च वदन्ति ।

स्वयम् एव विशीर्णैः द्रुमाणां पर्णैः वृत्तिः यत्र तस्य भावः. तत्=स्वयंविशीर्णद्रुमपर्णम् , or पर्णवर्तनम्. प्रियं वदन्तीति प्रियंवदाः (आत्मनैव कृतस्यात्यन्तदुश्चरस्य तपसः स्तुतेस्तेषां विशेषतः प्रियंवदत्वमिति भावः । Nārāyaṇa). 'प्रियवशे वदः खच्' इति खच्प्रत्ययः । 'अरुर्द्विषदजन्तस्य मुम्' इति मुमागमः । The प्रियंवदत्व lies in the happy epithet chosen. पर्णम् अस्याः नास्तीति अपर्णा. पुराविदः, पूर्ववृत्तान्तवेदिनः those who knew how Pārvatī had carried on her penance, or पुराणज्ञाः writers of Purāṇas. Satī had been named Pārvatī, in view of her descent, by her relatives ; she came to be called Umā as her mother wanted to dissuade her from practising penance (I. 26) and the historians dubbed her Aparṇā, in view of her rigorous penance. The Purāṇas, however, seem to regard अपर्णा as a sister of Pārvatī (मेना च सुषुवे तिस्रः कन्या योगवतीस्ततः । उमैकपर्णाऽपर्णा च तीव्रव्रतपरायणाः ॥ *Matsya* 3, 8). The epithet प्रियंवदाः does not seem to have any great propriety. Mallinātha's reading प्रियवदा (to

be construed with ताम्) would make matters still worse. The commentary of Mallinātha here, appears to be in a corrupt form ; the passage अत्र अपर्णामित्यपपाठः इतिशब्दाभिहिते द्वितीयानुपपत्तेः। यथाह वामनः—' निपातेनाप्यभिहिते कर्मणि न कर्मविभक्तिः परिगणनस्य प्रायिकत्वात्' इति। स्वयं प्रियंवदाः परेषामपि प्रियवादभाजनानि भवन्तीति भावः। seems to be a later addition. At any rate the last sentence स्वयं प्रियंवदाः etc. shows that the reading is प्रियंवदाः, while just above प्रियंवदा is explained as प्रियं वदतीति प्रियंवदा...तां पार्वतीं..., showing that the reading accepted is प्रियंवदाम्. The reading वदन्त्यपर्णामिति is ungrammatical. When we have इति, there is no necessity of an accusative; either ताम् अपर्णाम् वदन्ति or ताम् अपर्णा इति वदन्ति. Pārvatī's penance exceeded all known bounds of rigour. To live on leaves of trees, fallen of their own accord, was admitted to be the maximum of privation, but Pārvatī gave up even using such leaves. She took absolutely nothing.

29 :—Withering up day and night her body delicate like a small lotus-stalk [or fibre] by such and other vows, she left far behind the penance of [professional] ascetics obtained by [their] hardened bodies.

CONSTRUE: एवमादिभिः व्रतैः मृणालिकापेलवं स्वम् अङ्गम् अहर्निशं ग्लपयन्ती सा तपस्विनां कठिनैः शरीरैः उपार्जितं तपः दूरम् अधश्चकार।

मृणालिका (बालमृणाली। अल्पार्थे कः) तद्वत् पेलवम्. अहश्च निशा च अहर्निशम् a samāhāra द्वन्द्व. The poet concludes the description of Pārvatī's penance by remarking that it exceeded by far the penance practised by any of the professional ascetics with their hardened frames capable of enduring all inclemencies of weather. Pārvatī's body was delicate like a lotus-stalk, she was not used to the stern life of an ascetic either, and yet she, by her indomitable will succeeded in surpassing the ascetics. The bodies of beautiful ladies are often described to be as soft as a मृणाली. Cf. परिमृदितमृणालीदुर्बलान्यङ्गकानि। *Uttara* I.

30 :—Then a certain ascetic with matted hair, possessing a deer-skin and a Palāśa staff, bold in speech and burning as it were with Brahmanic lustre, like the first stage of life [that is, Brahmacarya] embodied, entered the penance-grove.

CONSTRUE : अथ अजिनाषाढधरः प्रगल्भवाक् ब्रह्ममयेन तेजसा ज्वलन् इव कश्चित् जटिलः शरीरबन्धः प्रथमाश्रमः यथा तपोवनं विवेश।

अथ–When Pārvatī's penance had reached a point which was not attained by any one before, Śiva was exceedingly impressed by the penance, but wished to test her affection for him once, before accepting her as a wife. He, therefore, disguised as a Brahmacārin, pays a visit to Pārvatī. अजिनाषाढयोः धरः (धरतीति धरः). अजिन (अजति, अज्यते वा) is कृष्णाजिन the skin of a deer. आषाढ–a पलाश staff (आषाढो व्रतिनां दण्डे मासे मलयपर्वते, स्त्री पूर्णिमायाम्। इति मेदिनी।). A Brāhmaṇa Brahmacārin is to have a पालाश or बैल्व staff in his hand. (ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ। पैल्वौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः॥ *Manu* II. 45). The दण्ड in the case of a Brāhmaṇa, ought to be high enough to reach the hair (केशान्तिको ब्राह्मणस्य दण्डः कार्यः प्रमाणतः। ललाटसंमितो राज्ञः स्यात्तु नासान्तिको विशः॥ ऋजवस्ते तु सर्वे स्युरव्रणाः सौम्यदर्शनाः। अनुद्वेगकरा नॄण सत्वचोऽनग्निदूषिताः॥ *ibid.* II. 46, 47). ब्रह्ममयेन—ब्रह्म वेदः तेन अध्ययनं लक्ष्यते। अध्ययनमयेन वेदाध्ययनप्रकर्षजनितेनेत्यर्थः। (Nārāyaṇa) exceedingly refulgent owing to his study of the Vedas. The reading वर्चसा for तेजसा is also a good one. The meaning is the same. The expression ब्रह्मवर्चस occurs in *Manu* also. ब्रह्मवर्चसकामस्य कार्यं विप्रस्य पञ्चमे। (II. 37). जटिलः=जटावान्, (मुण्डो वा जटिलो वा स्यादथवा स्याच्छिखाजटः। *ibid* II. 219. शरीरबद्धः—बद्धं शरीरं येन सः, the form would be also बद्धशरीरः, वाहिताग्न्यादिषु पाठात् साधुः। The reading शरीरबन्धः is to be explained as शरीरं बध्नातीति शरीरबन्धः। प्रथमाश्रमः that is, the ब्रह्मचर्याश्रम, as it is the first in order of the four stages of life mentioned in Śāstras. ब्रह्मचारी गृहस्थश्च वानप्रस्थो यतिस्तथा। एते गृहस्थप्रभवाश्चत्वारः पृथगाश्रमाः॥ *Manu* VI. 87. See *Manu* Adhyāya II, for a detailed description of the life of a Brahmacārin. This verse is quoted in the *Sarasvatī* as an instance of नर्मगर्भ and in *Citramīmānsā* with the remark अत्रोपमाप्रतीतिस्थले यथोत्प्रेक्षायां पर्यवसानम्।. An additional verse is read by some before the present verse, सुराः समुद्वीक्ष्य नगेन्द्रकन्यया कृतं तपः शंभुवशक्रियाक्षमम्। ययाचिरे तं प्रणिपत्य दुःखिताः पतिं चमूनां सुतमाजिहेतुम्॥ 'The distressed gods, seeing that the penance practised by the daughter of the lord of mountains, was capable of attracting Śiva, falling at his feet, begged of him [to produce] a son, the commander of the forces, for leading them in battle.' The intervention of the gods is hinted by the poet in VI. 27,

सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्वानिव चातकैः । अरिविप्रकृतैर्देवैः प्रसूतिं प्रति याचितः ॥.
The introduction of the ascetic, however without actually stating who he is at this stage seems to be more poetic.

31:—Him, Pārvatī well-disposed towards guests, went forth to receive with worship [or, welcome] preceded by great reverence; even of those whose minds are fixed on equality [that is, who treat all equally] actions characterised by extreme respect take place with reference to [those possessed of] excellent forms.

CONSTRUE: आतिथेयी पार्वती बहुमानपूर्वया सपर्यया तं प्रत्युदियाय, साम्ये निविष्टचेतसाम् अपि अतिगौरवाः क्रियाः वपुर्विशेषेषु भवन्ति ।

अतिथिषु साध्वी आतिथेयी one who treats guests with particular regard. बहुमानः पूर्वं यस्याः तादृश्या. सपर्या worship, the offering of Arghya etc. Pārvatī treated all guests with great courtesy. But this particular ascetic possessed as he was of an exceptionally refulgent form, was given a specially warm welcome. The poet says there was no wonder at all in this action of Pārvatī. For, noble forms do exact a special treatment even at the hands of those who have come to look upon all objects with a समबुद्धि. साम्य is समत्व. Mallinātha takes साम्येऽपि (सति) as a loc. abs. construction. According to him the idea seems to be that though Pārvatī and the ascetic were on an equal footing, he was given a special treatment owing to his being possessed of a noble form. (साधवो न साम्याभिनिवेशिन इति भावः). The Trivandrum edition reads साम्येऽभिनिविष्टचेतसाम्. An अपि however seems to be necessary.

32:— Having accepted the worship conducted according to the [proper] rites, and having removed his fatigue as it were, for a moment, he, looking at Umā with quite a straight eye, proceeded to speak, not giving up propriety.

CONSTRUE: विधिप्रयुक्तां सत्क्रियां परिगृह्य क्षणं च परिश्रमं नाम विनीय उमाम् ऋजुना एव चक्षुषा पश्यन् अनुज्झितक्रमः सः वक्तुं प्रचक्रमे ।

परिगृह्य is the same thing as प्रतिगृह्य. नाम is used here in the sense of अपरमार्थे. The ascetic who was really Śiva was not fatigued at all. He had however to play the part of an ascetic and so he rested for a while in order to

remove his fatigue. He showed that he was taking rest for a while, though not really fatigued. Śiva had almost made his mind to accept Pārvatī as his wife. He would have fain liked to look at Umā with affectionate eyes and to deal with her with greater familiarity. But his disguise required that he should act towards her without the display of any special concern and so he behaved himself with great propriety so as to arouse no suspicion. ऋजुना एव, that is, विलासशून्येन. अनुज्झितः क्रमः येन सः. The expression is mainly used for the purpose of securing an alliteration with प्रचक्रमे. क्रम seems to have been used here in the sense of 'propriety,' 'proper manners.' Nārāyaṇa however says कुशलप्रश्नमारभ्य तपश्चरणकारणप्रश्नपर्यन्तो वक्ष्यमाणो वचनविन्यासक्रमोऽत्र क्रमशब्देन विवक्षितः।

33:—Are sacrificial fuel and Kuśa grass easily obtainable for [performing religious] rites? [And] are the waters fit for the performance of your bath? I hope, you go on with your penance in accordance with your strength. For, the body is indeed the first [that is, the most important] means for religious observance.

CONSTRUE: क्रियार्थं समित्कुशं सुलभम् अपि, जलानि ते स्नानविधिक्षमाणि अपि, तपसि स्वशक्त्या प्रवर्तसे अपि, शरीरं खलु आद्यं धर्मसाधनम्।

अपि used at the beginning of a sentence introduces a question. It can also be translated 'I hope that.' समिधः कुशाश्च समित्कुशम्—a समाहारद्वन्द्व compound. स्नानम् एव विधिः तस्मिन् क्षमाणि. The ascetic wants to know whether the materials required for the penance could be had in abundance and in the form in which the ascetics require them. The waters would be स्नानविधिक्षम if they are quite pure and clear. Śiva was aware that Pārvatī had been practising a penance beyond all her powers of endurance. Hence he purposely asks her whether she had not been over-exerting herself on any account. To keep up physically strong ought to be the first consideration with those who want to achieve anything. A sound mind in a sound body, says the proverb. It is a sad fact however that this important principle is often lost sight of. आद्यम् first, important. Nārāyaṇa remarks, शीर्यत इति शरीरमुच्यते। तस्माद् रक्षणाभावे सद्य एव

शीर्येत न च तदभावे तपश्चरितुं शक्यमिति तपसि तच्छक्त्यनुसरणमपि प्रष्टव्यमेवेत्यभिप्रायः।

34:—Are the [tender] shoots [or leaves] of these creepers, produced by the water sprinkled over by you, growing uninterruptedly—shoots which stand comparison with your lower lip which is reddish though it has given up the [use of the] lac dye for a long time ?

CONSTRUE : त्वदावर्जितवारिसंभृतम् आसां वीरुधां प्रवालम् अनुबन्धि अपि, यत् चिरोज्झितालक्तकपाटलेन ते दन्तवाससा तुलाम् आरोहति ।

त्वया आवर्जितेन वारिणा संभृतम्. वीरुध् (विरुणद्धि इति) is a creeper which has शाखापत्रसंचय. अनुबन्धि, having no interruption. संबन्धे संततासक्तावनुबन्धः प्रकीर्तितः इति भोजः । चिरोज्झितः अलक्तकः येन तथाभूतेन सता अपि पाटलेन. दन्तवासस् (दन्तान् वस्ते छादयतीति) the lower lip, lit. which covers the teeth. Śiva, in spite of himself, is forced to use language in the latter half of the verse, which would be more appropriate in the mouth of a gallant. The shoots are said to resemble the lower lip which thus becomes the उपमान. The lower lip again is unaided by the decoration of the lac dye, the use of which had long been given up by Pārvatī, since she began to practise austerities. दन्तवाससा तुलाम् आरोहति, here the word तुला is used with the instrumental (Cf. नभसा निभृतेन्दुना तुलामुदिताकेंण समारुरोह तत् । *Raghu.* VIII). Now, the sūtra तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम् forbids the use of तुला with the instrumental ; the example quoted कृष्णस्य तुला नास्ति, shows the use of तुला with the genitive. The use of the word with the instrumental is usually defended by understanding two तुला words, one सदृशपदार्थवाची and the other सादृश्यपदार्थवाची, and taking the तृतीयाप्रतिषेध as referring to the सदृशपदार्थवाचकतुलाशब्द only.

35:—Is your mind free from anger (*prasanna*) towards the deer who offend you by their greed for the Darbha grass in your hands—the deer who as it were put forward a resemblance to your eyes, with their eyes tremulous like an unsteady lotus ?

CONSTRUE : करस्थदर्भप्रणयापराधिषु हरिणेषु ते मनः प्रसन्नम् अपि, ये उत्पलाक्षेपचलैः विलोचनैः तवाक्षिसादृश्यं प्रयुञ्जते इव ।

करस्थानां दर्भाणां प्रणयात् अपराधिषु. The reading करस्थदर्भप्रणयापहारिषु (करस्थान् दर्भान् प्रणयेन अपहरन्तीति तेषु) means 'who carry

off through love, the Darbhas in your hand.' प्रणय, desire or greed ; affection. Pārvatī would have been perfectly justified if she had become angry with the deer who would take off the darbha grass collected with great care by her for her religious rites. But great ascetics or men do not get angry with persons who have offended them. (अयमेव हि महामुनीनां स्वभावः यत् सापराधेऽपि जने दयावत्त्वमिति भावः । Nārāyaṇa). The latter half of the verse implies that Pārvatī's eyes are superior to the eyes of the deer who only make themselves ridiculous by clumsily endeavouring to show that their eyes resemble those of Pārvatī. As in the last verse, this is a sentiment worthy of being put in the mouth of a true gallant. उत्पलस्य आक्षेपः (आक्षेपशब्दोऽत्र-व्यपरः । आक्षिप्यमाणम् उत्पलम् उत्पलाक्षेपः । Nārāyaṇa) तद्वत् चलैः. Mallinātha's reading य उत्पलाक्षि प्रचलैर्विलोचनैः, does not appear to be a good one, as there is no propriety in calling Pārvatī उत्पलाक्षी, when her eyes are to be described as being superior to those of the deer, and again, in the latter half of the last verse also, we have no vocative expression. There is obviously a similarity of constructions in the case of the last verse and the present one.

36:—What is said, oh Pārvatī, that beauty is not for [that is, associated with] a sinful course of conduct, is an unexceptional statement ; for, oh you of noble appearance, your character has become fit to be followed even for the [professional] ascetics.

CONSTRUE : (हे) पार्वति, पापवृत्तये रूपं न इति यत् उच्यते (तत्) अव्यभिचारि वचः, तथाहि, (हे) उदारदर्शने ते शीलं तपस्विनाम् अपि उपदेशतां गतम् ।

व्यभिचरितुं शीलमस्य व्यभिचारि न व्यभिचारि अव्यभिचारि allowing no exception, always true. उदारं दर्शनं यस्याः सा. तथाहि for, to explain the same. Pārvatī's life is so spotless that not even the breath of a scandal dare reach it. It has become a model to be looked to even for the professional ascetics who lead the purest life. The idea that beauty or noble form and good conduct go together is a very common one with poets. Cf. [न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति ।] *Śāk.* IV ; न ह्याकृतिः सुसदृशं विजहाति वृत्तम् । *Mṛccha.* IX ; भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य । *Uttara* IV, आकृतिमनुगृह्णन्ति गुणाः । *Viddha* ; न तुलाविषये

तवाकृतिर्न वचोवत्मंनि ते सुशीलता । त्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसारमुद्रणा ॥ *Naiṣadha* II; यत्राकृतिस्तत्र गुणा वसन्ति ; 'I will believe thou hast a mind that suits With this thy fair and outward character.' Shakespeare, *Twelfth Night.* I, Sc. 2. This verse is quoted in the *Kāvyānuśāsana* as an instance of अर्थान्तरन्यास.

37:—This mountain [Himālaya] with his family, has not been so sanctified by the waters of the Ganges dropped down from heaven and appearing bright [lit. smiling] with the offerings [of flowers etc.] by the Seven Sages, scattered forth, as by the stainless acts of yours.

CONSTRUE : एषः महीधरः सान्वयः विकीर्णसप्तर्षिबलिप्रहासिभिः दिवः च्युतैः गाङ्गैः सलिलैः तथा न पावितः यथा त्वदीयैः अनाविलैः चरितैः (पावितः) ।

विकीर्णैः सप्तर्षीणां (सप्त च ऋषयः तेषाम्) बलिभिः प्रहसन्ति तैः. The reading प्रभासिभिः would mean 'resplendent'. न आविलैः (turbid) अनाविलैः. अनाविल pure, virtuous. For सप्तर्षिs see notes on I. 16. They are described in VI. 5-11. also. VI. 5 refers to their taking a bath in the heavenly Ganges, आप्लुतास्तीरमन्दार-कुसुमोत्किरवीचिषु । व्योमगङ्गाप्रवाहेषु दिङ्नागमदगन्धिषु ॥. The waters of the Ganges, holy because of their falling down from heaven, were rendered more holy on account of their being used by the holy seven sages. The possession of these waters made Himālaya very sacred. But the sanctity of Himālaya was increased a hundredfold by the virtuous and pure course of conduct of Pārvatī. The birth of such a daughter as Pārvatī sanctified Himālaya and his whole family. The waters of the Ganges may sometimes grow turbid, but Pārvatī's acts were always अनाविल. बलि–oblations, such as flowers etc. बलिशब्देनात्र तदुपयुक्तानि कुसुमादीनि लक्ष्यन्ते । (Nārāyaṇa).

38:—Oh one of good thoughts! To-day Dharma appears to me to be particularly the best of the group of three [viz. Dharma, Artha and Kāma] by this, that by you with Artha and Kāma having no scope in your mind, is accepted and followed that [Dharma] alone.

CONSTRUE : (हे) भाविनि, यत् मनोनिर्विषयार्थकामया त्वया एकः एव (धर्मः) प्रतिगृह्य सेव्यते अनेन धर्मः सविशेषं त्रिवर्गसारः अद्य मे प्रतिभाति ।

त्रयाणां (धर्मकामार्थाणाम्) वर्गः त्रिवर्गः तत्र सारः (the best part, essence). मनसः निर्विषयौ अर्थकामौ (अर्थश्च कामश्च) यस्याः त्वया. So far it

had been known only by hearsay that Dharma was the best of three. But now the fact that Pārvatī whose conduct was a model to be followed, had selected only Dharma, raised it greatly in the estimation of all. भाविनि–प्रशस्ताभिप्राये. Aruṇagiri reads भामिनि and explains it as दैवसंपन्ने. (भाम दैवानुकूल्यं च सौभाग्यं चापि कथ्यते । इति पुराणकविः । (Nārāyaṇa). Dakṣiṇāvarta explains भामिनि as कोपने which is the usual meaning of the expression and takes the expression to be a taunting one (तपसा यं कंचित् कामयमानेव लक्ष्यसे । ततः कामाद् धर्मबलप्रशंसया मा स्म कुप्येत्युपालम्भगर्भं संबोधनम् ।). Aruṇagiri finds fault with this explanation on the ground that if it is accepted, the expression मनोनिर्विषयार्थकामया would also be an उपालम्भ. (तदभिप्रायत्वे मनोनिर्विषयार्थकामत्वं त्वपरमार्थं स्यादिति वाक्यमेवेदमुपालम्भपर्यवसायि स्यात्। तथाशङ्कनीयत्वं न विस्रम्भणीयत्वम् ततश्चोत्तरवाक्येषु च प्रत्ययो न भवेत् ।). As a matter of fact, Śiva knows that Pārvatī's mind was directed towards securing a husband and so to a certain extent, Śiva's address is अपरमार्थ. Nārāyaṇa remarks, यस्मात् त्वया यौवनोचितान् कामान् पितृगृहगतान्यतिसुलभानि धनान्यप्यनादृत्य धर्म एव साभिप्रायं सेव्यते तस्मात् धर्मार्थकामानां मध्ये धर्मस्यैव प्राधान्यमिति मे निश्चयो जात इति भावः ।

39 :—You should not [lit. do not deserve to] regard me as a stranger, to whom a special welcome had been accorded by yourself; for, oh you of a charming body, the friendship of the good is declared by wise men, to be formed by exchanging seven words [in conversation].

CONSTRUE : आत्मना प्रयुक्तसत्कारविशेषं मां परं संप्रतिपत्तुं न अर्हसि, यतः (हे) संनतगात्रि मनीषिभिः सतां संगतं साप्तपदीनम् उच्यते ।

प्रयुक्तः सत्कारविशेषः यस्मिन् तम्. Aruṇagiri reads सा प्रतिपत्तुम्. सा you who have treated me so kindly. संनतं गात्रं यस्याः सा. संनत stooping, charming. (' नतं चारु संनतम् ' इति भोजः ।) संगतम् coming together, friendship. सप्तभिः पदैः अवाप्यते इति साप्तपदीनम् , (पद might mean 'a word' or 'a step;' formed when seven words are exchanged or seven steps are gone over together). Good people become friends soon enough. They do not practise unnecessary reserve. This is said because the ascetic now wants to ask Pārvatī certain questions about her private matters. The special hospitality accorded to him also emboldens him to ask such questions. For साप्तपदीन सख्य, cf. प्राहुः साप्तपदीं मैत्रीं जनाः शास्त्रविचक्षणाः ।, सतां सप्तपदा मैत्री सत्सतां त्रिपदा स्मृता ।

सत्सतामपि ये सन्तस्तेषां मैत्री पदे पदे ॥ The genesis of the सप्तपदी rite in the marriage ceremony where the bride and the bride-groom walk seven steps together, is to be traced to this idea. They are supposed to be intimate friends after they have gone over the seven steps. Cf. for the idea in the verse, संबन्धमाभाषणपूर्वमाहुर्वृत्तः स नौ संगतयोर्वनान्ते । तद्भूतनाथानुग नार्हसि त्वं संबन्धिनो मे प्रणयं विहन्तुम् ॥ *Raghu* II. 58.

40:—This person [that is, I] therefore, oh you whose wealth is penance, with rashness roused, owing to his be-longing to the twice-born [that is, owing to his being a Brāhmaṇa], has a mind to ask your ladyship, who has great forbearance, something in this matter (*atra*); if it is not a secret, you should please give a reply.

CONSTRUE: (हे) तपोधने, अतः अत्र बहुक्षमां भवतीं द्विजातिभावात् उपपन्नचापलः अयं जनः किंचित् प्रष्टुमनाः ; रहस्यं न चेत्, प्रतिवक्तुम् अर्हसि ।

अतः because as explained in the last verse, Pārvatī and the ascetic have become intimate friends. The ascetic wants to ask a little (किंचित्) and not too much. He is em-boldened to do so owing to the natural curiosity and talk-ative nature of a Brāhmaṇa (सिद्धं ह्येतद्वाचि वीर्यं द्विजानाम् *Uttara* V.) and because he knows that Pārvatī is of a forbearing temperament and lastly he assures her that he does not want to wrest the required information from her. If she does not wish to divulge it, she is at perfect liberty to do so. बह्वी क्षमा यस्याः ताम्. Mallinātha explains the expression also as बहूक्तिसहाम्. द्विजातिभाव = ब्राह्मणत्व. The first three castes (ब्राह्मण, क्षत्रिय and वैश्य) are called twice-born, because they alone are entitled to the thread ceremony and other saṁ-skāras which constitute their second birth (Cf. जन्मना जायते शूद्रः संस्कारात् द्विज उच्यते ।). A Brāhmaṇa is specially bold and out-spoken as he has nothing to lose by the wrath of others, being required to lead the simplest kind of life. प्रष्टुं मनः यस्य सः । ('तुम्काममनसोरपि' इति मकारलोपः।). अयं जनः refers to the speaker, and means 'I'. The Trivandrum edition reads प्रतिबोधयिष्यसि (you would enlighten me on it) for प्रतिवक्तुमर्हसि. This verse is quoted in the *Vyaktiviveka* with the remark अत्राप्यहं प्रष्टुमना इति वक्तव्येऽस्मदर्थस्य कर्तृत्वमन्यत्रारोप्यैवमुक्तम्.

41:—[Your] birth [is] in the family of the first progenitor [that is, Brahmadeva]; [your] body is as it were the loveliness in the three worlds risen up; the happiness of afluence is not to be sought [that is, it is already possessed by you]; [and you have] fresh youth; say what else beyond these can be the fruit of penance ?

CONSTRUE : प्रथमस्य वेधसः कुले प्रसूतिः, वपुः त्रिलोकसौन्दर्यम् इव उदितम्, ऐश्वर्यसुखम् अमृग्यम्, वयः नवम्, अतः परं किं तपःफलं स्यात् वद ।

The ascetic wants to know why Pārvatī should be practising such a penance. People are usually found to take to austerities, for acquiring a birth in noble families (Viśvāmitra for instance wanted to be a Brāhmaṇa), or for acquiring a beautiful or youthful body (witness Cyavana wishing to give up his old rugged body and to become a handsome young man) or for securing affluence of every kind. But none of these considerations could have actuated Pārvatī, for she had already the various things which others hanker after. She has her descent *direct* in the family of Brahmadeva himself, (Himālaya was created by Brahmadeva and not by any other प्रजापति, यज्ञार्थं हि मया सृष्टो हिमवानचलेश्वरः । *Brahmapurāṇa*); she has the most beautiful body in the world, all the loveliness in the three worlds constituting it as it were; her father, being the king of mountains and possessed of all excellent objects, affluence of every kind is in the hollow of her hands; and lastly she has what women would like most viz. blooming youth. Aruṇagiri reads...सौन्दर्यमिवार्जितम् for सौन्दर्यमिवोदितम्. अर्जित secured, collected. उदित risen up, hence brought together.

42:—Such a tendency (*pratipattiḥ*) does possibly exist in the case of proud [or, strong minded] ladies also, owing to some calamity difficult to bear; that too, oh you of slender belly, is not seen in your case, by [my] mind directed towards the path of thought [that is, even after much thought].

CONSTRUE : दुःसहात् अनिष्टात् अपि मनस्विनीनाम् ईदृशी प्रतिपत्तिः भवति नाम; (हे) कृशोदरि तत् (अनिष्टं) च विचारमार्गप्रहितेन चेतसा त्वयि न दृश्यते ।

People also practise penance to avenge some insult given to them or to get rid of some unbearable calamity. Pārvatī may have some such reason to practise penance. This supposition also would not hold good in her case as explained in the next verse. प्रतिपत्ति is used here in the sense of प्रवृत्ति. नाम is used संभावनायाम्, possibly. मनस्विनी a woman possessed of a high sense of honour, not brooking any insult. Mallinātha and Dakṣināvarta explain अनिष्टात् as भर्त्रादिकृतात्. As Aruṇagiri remarks, this explanation is to be rejected as the ascetic knows Pārvatī to be a maiden as is clear from अथोपयन्तारमलं समाधिना in verse 45 below. अनिष्ट is therefore to be taken in a general sense. विचारस्य मार्गः तेन प्रहितेन. Aruṇagiri reads तलोदरि (which is the same thing as कृशोदरि) and remarks दक्षिणावर्तस्तु एतदपि सौन्दर्यवाचि भर्त्रपराधनिवारणपरमित्यर्थ इति व्याचष्ट। वयं तु स्तुतिमात्रपरमिति ।

43:—This [your beautiful] form is undeserving of securing humiliation due to grief; oh you of beautiful eye-brows, whence can there be disrespect [shown to you] at the house of your father ? There could not be an insult to you from strangers [either]; who [indeed] would stretch forth his hand to [snatch away] the pointed jewel [in the hood] of a serpent ?

CONSTRUE : इयम् आकृतिः अलभ्यशोकाभिभवा ; (हे) सुभ्रु पितुः गृहे विमानना कुतः, पराभिमर्शः तव न अस्ति, पन्नगरत्नसूचये कः करं प्रसारयेत् ।

The ascetic gives three reasons why any kind of अनिष्ट is unthinkable in the case of Pārvatī. First, the very noble and beautiful form of Pārvatī is absolutely incompatible with any suffering (it is a common idea with Sanskrit poets that noble forms can not suffer misery, and if they do, it is but short-lived; cf. अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मसात्कुर्वन्ति *Kādam* ; [तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवति] (*Vikram* IV.); secondly, any humiliation under the parental roof is impossible, for Pārvatī was the idol of her parents and relatives ; thirdly, no stranger would have dared to ill-treat her, for, was she not the daughter of the all-powerful Himālaya whose very name would strike terror in the heart of any evil-doer? Who would dare even to *think* of offering an insult to her ? One might as

well think of taking away the jewel from the hood of a mighty serpent who guards it with special care (Himālaya is compared to a पन्नग and Pārvatī to the रत्न). The serpent would punish even the least action, the mere stretching of the hand to, what to say of the actual taking of the jewel, on the part of the robber. Himālaya similarly would have crushed any one who would even think of insulting Pārvatī. अत्र देव्या महाभाग्ययोगित्वं बन्धुजनमध्यवर्तित्वं पितृगौरवात् परानभिभवनीयत्वं चेति त्रयो हेतवोऽनिष्टप्राप्त्यभावे प्रतिपादिताः। (Nārāyaṇa). अलभ्यः (लब्धुं न शक्यते इति) शोकेन अभिभवः यस्याः सा. Dakṣiṇāvarta explains the compound as अलभ्यौ शोकाभिभवौ यस्याः सा and takes शोक as referring to पितृगृहे विमानना and अभिभव to पराभिमर्श, so that according to him only two reasons are stated forth in the verse. This explanation is obviously rather clumsy. शोभना भ्रूः यस्याः तस्याः संबुद्धिः सुभ्रु. The vocative singular of सुभ्रू would usually be सुभ्रूः (Dakṣiṇāvarta suggests the reading सुभ्रूः कुतस्तातगृहे विमानना, with this form). Vāmana's sūtra ऊकारान्तादप्यूङ् प्रवृत्तेः, and the vārtika अप्राणिजातेश्चारज्ज्वादीनाम्, might be hauled up in defence of the form सुभ्रु, the word सुभ्रूः being treated like अलाबूः and कर्कन्धूः. See commentary. On सुभ्रु Nārāyaṇa remarks, अनया संबुद्धया देव्याः सर्वजनेषु कारुण्यार्द्रहृदयत्वं व्यज्यते। हृदयगतं ह्यक्षिभ्रुवादावभिव्यक्तं भवति। ... कारुण्यार्द्रहृदयत्वेन च देवीं प्रति जनानामनुरागातिशयः भवति। ...तस्माद् देवीस्वरूपनिरूपणावस्थायामेव विमाननाहेतोरभाव इति भावः। This seems to be rather hypercritical. The reading पन्नगरत्नसूतये is better than...सूचये. सूतये=चालनाय. सूचि a sharp point, रत्नसूचि the sharp point of a jewel.

44:—Why then has this bark-garment becoming old age, been put on by you in youth, having discarded ornaments? Say, if the night is intended to have the dawn, at the beginning, having scattered away the stars.

CONSTRUE: यौवने आभरणानि अपास्य त्वया वार्धकशोभि वल्कलं किम् इति धृतम्; वद यत् प्रदोषे विभावरी विनिकीर्णतारका अरुणाय कल्पते।

वार्धके शोभितुं शीलमस्येति तथा. प्रदोष the beginning of the night. विनिकीर्णाः तारकाः यया सा. Everything is proper in its own time. Bark-garments are a fit appendage to old age. One should take to the forest-life after having enjoyed the pleasures of youth. Pārvatī ought to be wearing beautiful ornaments and enjoying the pleasures of youth

in her present age, but instead she had taken to the use of bark-garments and the life of an ascetic. This is most unfair. Every one would raise a howl if the night instead of running its proper course, providing enjoyment and charm with the moon and the stars shining brightly, were to come to a sudden end, giving place to dawn. Pārvatī corresponds to the night, यौवन to प्रदोष, वल्कल to अरुण and the ornaments to the तारकाs. Mallinātha's reading स्फुटचन्द्रतारका does not correspond properly to आभरणानि अपास्य. विभावरी (विभाति नक्षत्रादिभिः) the night. अरुण (अरुणः वर्णः अस्यास्तीति) the dawn. Aruṇa is the elder brother of Garuḍa and the charioteer of the sun. This verse is quoted in the *Alaṁkārasarvasva* as an instance of परिवृत्ति.

45 :—If you seek heaven, unnecessary are [your] efforts; [for], the regions of your father are the lands of the gods. [Or] do you seek a husband? Then enough of this penance. A jewel does not seek [an owner], it has to be sought after.

CONSTRUE : यदि दिवं प्रार्थयसे श्रमः वृथा, तव पितुः प्रदेशाः देवभूमयः ; अथ उपयन्तारं (प्रार्थयसे), समाधिना अलम् ; रत्नं न अन्विष्यति तत् हि मृग्यते ।

People practise penance in order that they might gain an entrance into the happy land of the gods. This could not be the reason for Pārvatī's penance, for she has already secured the Devabhūmi. The gods themselves have made the Himālayean regions their abode. After beating about the bush so long, the ascetic after eliminating all possible causes, comes to the point. Perhaps Pārvatī might be seeking a good husband for her. In that case, the procedure adopted by her is topsy-turvy. Such a beautiful maiden need not take the trouble of seeking a husband at all. The suitor ought to move heaven and earth to secure her and not *vice versa.* Who has ever heard of a jewel running about and making inquiries as to whether any one would accept it? (न हि वरार्थं त्वया तपसि वर्तितव्यम् किंतु तेनैव त्वमर्थनीयेति भावः । Mallinātha). If रत्न is taken to mean only 'a jewel' the figure of speech would be अप्रस्तुतप्रशंसा ; if रत्न means 'the best of the species,' this would be a case of अर्थान्तरन्यास. अथ used प्रश्ने 'मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ' इति सिंहः । It may be translated by 'if' also. The Trivandrum edition reads

अन्विच्छति which is the same as अन्विष्यति. This verse is quoted in the *Vyaktiviveka* with the remark आर्थः साध्यसाधनभावः, and in the *Alaṁkārasūtra* as an instance of माधुर्य.

46 :—[The secret] has been made known by [your] hot sigh; but my mind is plunged into doubt all the same (*eva*); no one worthy of being sought after by you is at all to be seen, and [if there is one] how would he be difficult to secure when sought after?

CONSTRUE : सोष्मणा निःश्वसितेन निवेदितम्, (तथापि) मे मनः तु संशयम् एव गाहते, ते प्रार्थयितव्यः एव न दृश्यते, प्रार्थितदुर्लभः कथं भविष्यति।

At the words अथोपयन्तार...in verse 45, Pārvatī naturally heaved a hot sigh, because the ascetic had hit upon her secret. The ascetic says that the knowledge that Pārvatī was seeking a husband did not much clear up matters. The matter remained as inexplicable as before. He could not imagine any one so august as to require such a penance on the part of Pārvatī to secure him, and if there be such one, he could not imagine how he could refuse her prayer. In fact, he would imagine any one jumping with joy at being sought after by Pārvatī. He would be coming in hot haste to claim her. Cf. for the idea in the latter half of the verse, लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्॥ *Śāk* III. This verse is quoted in the *Kāvyānuśāsana* in connection with आकार.

47 :—Oh wonder! Stony-hearted (*sthira*) is the youth desired by you, whoever he is, who ignores the matted hair hanging down loosely, and tawny like the shoots of paddy, on the region of [your] cheeks, which has become devoid of the lotus on the ear [used as an ornament] for a long time.

CONSTRUE : अहो तव ईप्सितः कः अपि युवा स्थिरः यः चिराय कर्णोत्पल-शून्यतां गते कपोलदेशे कलमाग्रपिङ्गलाः श्लथलम्बिनीः जटाः उपेक्षते।

The ascetic remarks that the youth sought after by Pārvatī,—he might be anybody—deserves to be condemned as a remarkably hard-hearted person as he shows by his action that he does not feel any pity for Pārvatī's condition. Her beautiful tresses have long been wanting any decoration, they are transformed into matted hair and are

allowed to hang loosely on the cheeks—that they appear still beautiful even in this condition is a different matter. If the youth in question had any sense of pity, he would have hastened to remedy this state of things by presenting himself before Pārvatī, and braiding her hair with his own hands. कर्णयोः उत्पलं तेन शून्यताम्-श्लथः बन्धः आसाम् अस्तीति ताः. कलमाग्रं (शालिशूकं) तद्वत् पिङ्गलाः. स्थिर lit. firm, hence hard-hearted; the expression seems to have been used also to suggest that the youth in question is Śiva (as स्थिर or स्थाणु is also an epithet of Śiva). कोऽपि might be taken in the sense of किमपि. कोऽपि स्थिरः remarkably hard-hearted.

48 :—Whose mind, possessed of a heart, is not afflicted, beholding you exceedingly emaciated by [the observance of] vows of ascetics, with the places of ornaments scorched by [the heat of] the sun, and [appearing] like the digit of the moon by day ?

CONSTRUE : मुनिव्रतैः अतिमात्रकर्शितां दिवाकराप्लुष्टविभूषणास्पदाम् (अतः एव) दिवा शशाङ्कलेखाम् इव त्वां पश्यतः सचेतसः कस्य मनः न दूयते ।

दिवाकरेण आप्लुष्टानि विभूषणास्पदानि यस्याः ताम्. The विभूषणास्पदs are the head, ear, hands, feet etc. on which ornaments are worn by ladies. These parts of the body, being usually covered with ornaments had been to a certain extent protected before, against exposure to sun's heat etc., and were particularly tender. The whole of the body had no doubt suffered, but these parts had suffered most. They had been almost burnt up by the sun. The expression is to be taken with शशाङ्कलेखां also. दिवाकरेण आप्लुष्टं विभूषणास्पदम् (आस्पद in the sense of कृत्यम्) यस्याः ताम्, the function of the moon viz. adorning the whole world is rendered null and void by the sun. Pārvatī was also emaciated and pale like the moon's digit at day. Any one with a heart would feel sorry for such a plight of the moon and Pārvatī. The following verse from the *Nītiśataka* of Bhartṛhari gives दिवसधूसरः शशी as one of the शल्यs of the mind, शशी दिवसधूसरो गलितयौवना कामिनी सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः । प्रभुर्धनपरायणः सततदुर्गतः सज्जनो नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे ॥ The Trivandrum edition reads कस्य मनो न दीर्यते 'whose mind is not torn asunder ?'

49:—I regard your lover as being deceived by the intoxication of his beauty, who does not for a long time make his face the mark for this eye [of yours] which glances prettily and which has curved eye-lashes.

CONSTRUE: तव प्रियं सौभाग्यमदेन वञ्चितम् अवैमि यः (प्रियः) चतुरावलोकिनः अरालपक्ष्मणः अस्य चक्षुषः आत्मीयं वक्त्रं लक्ष्यं चिरं न करोति ।

चतुरं यथा तथा अवलोकितुं शीलमस्य. अरालानि (अराल crooked, अरमालाति अरा लाति वा,) पक्ष्माणि यस्य. Both the expressions refer to the beauty of the eyes. The ascetic means to say that the only reason why Pārvatī's lover is still holding off, seems to be that he holds an exaggerated opinion of his own beauty. He is labouring under the delusion that he is the most beautiful person in the world and hence does not like to present himself so soon before Pārvatī who however possesses the most charming eyes. The Trivandrum edition reads करोति लक्षं रविमस्य चक्षुषः which would mean 'who makes the sun as the mark for her eyes' referring to the state when Pārvatī, in course of her penance, would be looking at the sun. He does not feel pity for her and suffers her to practise penance and does not want to show his face to her.

50:—How long would you, oh Gaurī, be [thus] exhausted ? I too have [to my credit] religious merit accumulated in the first stage of life [that is, in Brahmacarya]; [may you] secure your desired object by the share of half of it; I wish again to know that husband well.

CONSTRUE: (हे) गौरि कियत् चिरं श्राम्यसि, मम अपि पूर्वाश्रमसंचितं तपः विद्यते; तदर्धभागेन काङ्क्षितं लभस्व; तं वरं च साधु वेदितम् इच्छामि ।

The ascetic winds up his address by expressing his active sympathy for the distress of Pārvatī by an offer of the half of his penance, as the penance practised by her so far did not appear sufficient for her purpose and to continue to suffer any more would be nothing but atrocious. पूर्वाश्रमे संचितम्—पूर्वाश्रम is the same as प्रथमाश्रम (verse 30 above), Brahmacarya. From that verse, we are apparently led to believe that the ascetic in question was a Brahmacārin and quite young. In verse 83 below, he is

called a Baṭu. That being the case, पूर्वाश्रमसंचितं is rather an awkward expression, as the Brahmacārin could not have any tapas to his credit in any other Āśrama. The expression would have been quite appropriate in the mouth of an old sage who has given up active penance. The poet apparently has recourse to it, because he wants to suggest another meaning. पूर्वं (जगत्सर्गादौ) अश्रमेण (अनायासेन मायामात्रेणेत्यर्थः ।) संचितं (संपादितम्). By taking तपः to mean शरीरं (तपःशब्देन तपःसाधनभूतं शरीरं लक्ष्यते । साध्यसाधनभावश्च संबन्धः । Nārāyaṇa,) तदर्धभागेन would mean 'by the offer of the half of the body.' Śiva in disguise, thus makes a covert offer of the half of his body to Pārvatī. Aruṇagiri thus analyses the address of Śiva to Pārvatī, अत्र प्रकरणे त्रिभिः श्लोकैस्तपसः उचितः कुशलप्रश्नः ततस्त्रिभिरनुप्रवेशार्था तपसः प्रशंसा तत एकेनानुप्रवेशः, तत एकेन स्वजिज्ञासाकथनं ततास्त्रिभिः जिज्ञासासमर्थनं, तत एकेन स्वजिज्ञासितकथनं तत एकेन वास्तवोद्घाटनं तत एकेन तत्स्थिरीकरणं ततः प्रसंगात्त्रिभिर्वरोपालम्भः, तत एकेन कार्योपसंहारपुरःसरः प्रश्न इत्यनुज्झितक्रमत्वमनुसंधेयम् ।

51 :—Thus addressed by the twice-born having entered [her mind], she [owing to bashfulness] could not [herself] speak out her desire ; and she looked at her friend who used to be always by her side, in a manner in which the eyes without the collyrium were turned [towards her].

CONSTRUE : इति द्विजन्मना प्रविश्य अभिहिता सा मनोगतं शंसितुं न शशाक, अथो परिपार्श्ववर्तिनीं वयस्यां विवर्तितानञ्जननेत्रम् ऐक्षत ।

प्रविश्य used here in the sense of 'having divined her thoughts'. पूर्वोक्तेन वचनविन्यासक्रमेणान्तः प्रविश्येत्यर्थः । 'यस्य यस्य हि यो भावस्तेन तेन च तं नरम् । अनुप्रविश्य मेधावी क्षिप्रमात्मवशं नयेत् ॥ इति न्यायेन कपटबटुना वशीकृतत्वमनेन दर्शितम् । (Nārāyaṇa). Pārvatī could not speak out her mind owing to shyness. The speech of the Brāhmaṇa, however did require some answer, so, she turning her eyes which were so long directed towards the ascetic, towards her companion, made a sign to her to speak on her behalf. परिपार्श्वे वर्तितुं शीलं यस्याः ताम्. विवर्तिते अनञ्जने (अञ्जनरहिते) नेत्रे यस्मिन् कर्मणि यथा तथा. Ths eyes had no collyrium applied to them as she was engaged in penance. Nārāyaṇa adds that the eyes were without the collyrium even before the penance owing to वि[illegible]डा and that the expression suggests to the companion that she should narrate Pārva-

ती's trouble in detail. (अनञ्जनशब्देनात्र पीडाधिक्यप्रतिपादनद्वारेण सर्वा अपि मत्पीडा वक्तव्या इत्यर्थो ध्वन्यते ।) अथो has the same meaning as अथ. It is more or less an archaic expression, occurring more frequently in older literature.

52:—Her friend [then] said to the Brahmacārin—'Oh good one, know fully (*nibodha*) if you have curiosity, for whom, by her has been made her body the means for [practising] penance, like a lotus as a means to ward off the heat of the sun.

CONSTRUE: तदीया सखी तं वर्णिनम् उवाच (हे) साधो तत्र कुतूहलं चेत् निबोध यदर्थम् एतया अम्भोजम् उष्णवारणम् इव वपुः तपःसाधनं कृतम् ।

वर्णिन् (वर्णः स्तुतिरस्यास्ति) a Brahmacārin. 'वर्णाद्ब्रह्मचारिणि' इतीनिः। The Trivandrum edition reads वाञ्छितं for वर्णिनम्. The epithet साधो is apparently suggested by the word साधु in वरं तमिच्छामि च साधु वेदितुम् in verse 50 above, with which the ascetic concludes his address. Nārāyaṇa remarks, न हि साधुषु किंचिदप्यकथनीयमस्तीति भावः। नापि साधुर्वञ्चनीय इति च द्योत्यते। उष्णवारणम् an umbrella to ward off heat. To make use of a lotus which should be worn as an ornament on the head or the ear, to ward off the sun's heat is quite unnatural. Pārvatī's delicate and tender body also deserved a better fate than that of being made to suffer the rigours of a penance. Pārvatī's friend means to say that she would explain in detail how Pārvatī was forced to have recourse to penance to gain her object. यदर्थम् for whose sake.

53:—This proud lady disregarding the lords of the four quarters, Mahendra and others, possessed of supreme affluence, wishes to have as her husband the Pināka-holder who cannot be won over by beauty, owing to the curbing of Madana [by him].

CONSTRUE: अधिश्रियः चतुर्दिगीशान् महेन्द्रप्रभृतीन् अवमत्य इयं मानिनी मदनस्य निग्रहात् अरूपहार्यं पिनाकपाणिं पतिम् आप्तुम् इच्छति ।

चतुर्णां दिशाम् ईशान्. इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ Here only Indra, Yama, Varuṇa and Kubera, the lords of the four main quarters, East, South, West and North, respectively, are referred to. अधिगता श्रीः यैः तान् or अधिका श्रीः येषां तान्. मानिनी (or मानिनी v. l. accepted by

Aruṇagiri) explains why Pārvatī ignored the दिक्पालs. They were so easy to secure. Śiva, by destroying Madana had showed to the world that he was proof against feminine charms. He was also a great warrior, with his terrible Pināka bow. These characteristics of Śiva made a profound appeal to Pārvatī who at once thought, proud as she was, that if there was a fit husband for her, it was Śiva himself. It is well-known that one does not think much of an object which one can get easily. As Śiva was अरूपहार्य, recourse to penance had to be taken. It was a case as it were of two proud persons, wishing to score over each other, both equally determined not to give way. This verse is quoted in the *Sarasvatī* with the remark, रतिविशेषेषु नैसर्गिकी.

54 :—The arrow which had been turned back before by the unbearable Humkāra sound [by Śiva], and which [thus] had its tip (*mukham*) not reaching the Enemy of the [three] cities [that is, Śiva], of the flower-bowed God, though his body had been shattered forth, pierced her in the heart so as to cause a deep wound.

CONSTRUE : पुरा असह्यहुंकारनिवर्तितः पुरारिम् अप्राप्तमुखः विशीर्णमूर्तेः अपि पुष्पधन्वनः शिलीमुखः इमां हृदि व्यायतपातम् अक्षिणोत् ।

असह्येन हुंकारेण निवर्तितः The रुद्रs are हुंकारशस्त्रs. See notes on II. 26. अप्राप्तम् मुखं (tip of the arrow) यस्य सः. विशीर्णा मूर्तिः यस्य, पुष्पमेव धनुः यस्य. शिली शल्यं मुखे यस्य सः शिलीमुखः an arrow. व्यायतः पातः यथा भवति तथा so as to strike her for a long time. अक्षिणोत् wounded. The arrow gave a nasty blow to her and pierced her heart through. Kāma wanted to shoot his arrow at Śiva who however unceremoniously warded it off by his Humkāra and burnt to ashes its author. The arrow however, though it failed to reach its target, viz. Śiva, found its mark in Pārvatī who was near by and who was too weak to resist its onslaught. And from that time Pārvatī fell desperately in love with Śiva. पुरारिः (पुराणाम् अरिः) or त्रिपुरारिः is an epithet of Śiva. For a detailed account of the three cities and their destruction by Śiva, see *Karṇaparvan*. (Adhyāyas 24-27), also *Bhāgavata* 7, 10, *Matsya* 130–137. The story is briefly as follows :—The three

sons of Tāraka, Tārākṣa, Kamalākṣa and Vidyunmālin, performed rigorous austerities and obtained as a boon from Brahmadeva permission to build three cities which could be destroyed only by a single arrow. Maya built three cities, a golden one in the heaven, a silver one in the Antarikṣa, and an iron one on the earth. The three brothers oppressed the world and defeated the gods who applied to Śiva for relief. The gods gave Śiva, each one half of his strength and Viśvakarman constructed a special chariot for him and Brahmadeva became the charioteer. The three cities which were always revolving stood stationary at the sight of Śiva who with one arrow in which was focussed the strength of the three worlds, destroyed the three cities and the three Asuras in the bargain. The reference to the three cities is an anachronism as this exploit of Śiva seems to have occurred *after the destruction of Tāraka.* (तत्रासीत्प्रथमो राजन्संग्रामस्तारकामयः । निर्जिताश्च ततो दैत्या दैवतैरिति नः श्रुतिः ॥ भग्नदर्पा निरुत्साहाः पातालं विविशुस्तदा । निर्जितेषु च दैत्येषु तारकस्य सुतास्त्रयः । ताराक्षः कमलाक्षश्च विद्युन्माली च पार्थिव । तप उग्रं समास्थाय नियमे परमे स्थिताः ॥ (etc. *Karṇaparvan* 24, 5-7). The poet's love for a jingling sound of words (पुरा पुरारिमप्राप्त...), seems to have been the reason of his nodding in this case. A manuscript reads स्मरारिम् for पुरारिम्, which would get rid of the anachronism in question.

55 :—Since then the young maiden, with love (-agony) rising up and with her hair dusty owing to the mark of the sandal paste on the fore-head, did not secure relief even for a single moment (*jātu*) at her father's house, even on the slabs of stone formed of heaps of snow.

CONSTRUE : तदा प्रभृति उन्मदना ललाटिकाचन्दनधूसरालका बाला पितुः गृहे तुषारसंघातशिलातलेषु अपि निर्वृतिं न जातु लभते स्म ।

Verses 55-59 describe Pārvatī's love-sick condition before she thought of practising penance to secure her object. दृङ्मनःसंगसंकल्पो जागरो कृशतारतिः । ह्रीत्यागोन्मादमूर्छान्ता इत्यनङ्गदशा दश ॥ Of these, अरति, जागर, उन्माद and मूर्छा are mainly referred to. In the present verse, the poet speaks of the मदनव्याधि. उन्मदना —उद्भूतमदना (Nārāyaṇa remarks that मदन should be taken to mean मदनवेदना here, apparently because मदन was now

dead and gone.) ललाटिकाचन्दनं तेन धूसराणि अलकानि यस्याः सा. ललाटिका is literally ललाटस्थः अलंकारः ('कर्णललाटात् कनलंकारे' इति कन्। 'प्रत्ययस्थादि' त्यादिना अकारस्येकारादेशः); here it means 'the mark on the fore-head'. To allay the love-heat, sandal paste had been applied profusely to the fore-head, which rendered the dishevelled hair whitish owing to its contact with them. Dakṣiṇāvarta remarks that the expression ललाटिका indicates maiden-hood as, for married girls, the तिलक is spoken of (विवाहदीक्षातिलकं चकार। VII. 24) and not the ललाटिका. As Aruṇagiri remarks, this explanation is faulty (ऊढाया अपि विरहतापप्रशमाय चन्दनेन ललाटिकैवालंकारः, न तु तिलकः, तस्य ललाटव्यापित्वाभावात्।). As a matter of fact, ललाटिका should mean here only 'the mark on the fore-head' and not any regular ornament. जातु—कदाचिदपि, at all. बाला is significant. She had no experience of such a condition before, hence the agony was quite unbearable to her. तुषाराणां संघाताः ताश्च शिलाश्च तासां तलेषु. The plural (तलेषु) is significant. When one snow-slab lost its cooling property owing to its getting hot on account of the heat in the body, Pārvatī tried another; that too became hot in no time and so it was exchanged for a third and so on. Thus, though she tried a large number of snow-slabs, she could not feel at ease owing to the extremely unbearable character of the love-malady.

56:—While the exploits of the Pināka–bearer were being sung, she with words faltering in her throat choked with tears, caused many a time to weep, the young Kinnara princesses, her companions in singing in the forest-regions.

CONSTRUE : पिनाकिनः चरिते उपात्तवर्णे (सति) इयम् अनेकशः वनान्तसंगीतसखीः किंनरराजकन्यकाः सबाष्पकण्ठस्खलितैः पदैः अरोदयत्।

उपात्तः वर्णः यस्मिन्, वर्ण is used here in the sense of गीतिक्रम. (शुक्लादौ ब्राह्मणादौ च शोभायामक्षरे व्रते। गीतिक्रमे स्तुतौ वेषे वर्णशब्द उदीरितः। इति हलायुधः). बाष्पेण सहिते कण्ठे स्खलितैः. Cf. कण्ठःस्तम्भितबाष्पवृत्तिकलुषः। *Śak.* IV. Pārvatī, under the pretext of learning music, used to go to the woods, along with the Kinnara maidens who are famous for their sweet voice and knowledge of music. There they all used to sing the heroic deeds of Śiva. The song used to make such a powerful impression upon Pārvatī, that she often

wept and could but utter faltering words, her throat being choked with tears. The Kinnara maidens too, sympathising with Pārvatī in her distress wept along with her. Pārvatī's distress was due to the thought that she was quite unfortunate is not being able to secure such a well-known hero as Śiva for her husband. Mallinātha remarks that the expression सबाष्प...is to be taken to refer also to occasional fainting on the part of Pārvatī, so as to account for the weeping of her companions (अत्र वर्णस्खलनलक्षणकार्योक्त्या पुनस्तत्कारणीभूतमूर्च्छावस्थाप्रादुर्भावो व्यज्यतेऽन्यथा सखीरोदनानुपपत्तेरिति ।) This however is not quite necessary. This verse refers to the प्रलापावस्था, प्रलाप being understood in the sense of गुणकीर्तन.

57 :—And during nights whose third part was remaining [to be passed], she, having closed her eyes for a moment, used to awaken suddenly with [that is, uttering the words] 'Oh Nīlakaṇṭha! Where are you going?'—she whose words were directed to no one present and whose tie of the arms was thrown round a non-existing neck.

CONSTRUE : त्रिभागशेषासु निशासु च क्षणं नेत्रे निमील्य सहसा (हे) नीलकण्ठ, क्व व्रजसि इति अलक्ष्यवाक् असत्यकण्ठार्पितबाहुबन्धना (इयं) व्यबुध्यत ।

तृतीयः भागः त्रिभागः शेषः (शिष्यते इति) यासु. The night is called त्रियामा (त्रयो यामाः यस्याः सा, आद्यन्तयोरर्धयामयोश्चेष्टाकालत्वेन दिनप्रायत्वात्), the period between 7–30 P. M. to 4–30 A. M. (the first half of the first Prahara, (6 P. M.—7–30 P. M.) and the latter half of the last Prahara (4–30 A. M.—6 A. M.) being regarded almost as day-time). A त्रिभागशेषनिशा thus begins at 1–30 A. M. Pārvatī could not get any sleep till that time but kept on tossing about on her bed, writhing with agony. Afterwards when through sheer exhaustion she closed her eyes for a while, she dreamt that Śiva was by her side, and that he was going to leave her. She became awake all at once and uttered words like 'Oh Śiva, where are you running away?.' Her friends of course could not find any one present there to whom these words were addressed. They also saw her trying to embrace somebody who was not existing, wishing to prevent him from running away, by keeping him tightly held up by her bāhubandhana. Thus what little sleep she could have

got, was frustrated by such episodes. The expression नीलकण्ठ is significant. Pārvatī had experienced the कण्ठग्राह by Śiva and hence that epithet was uppermost in her mind. The alternative explanation of त्रिभागशेषासु given by Mallinātha, त्रिभ्यो भागेभ्यः शेषासु is not good as it does not mention definitely what the शेष is. इति=इति उक्त्वा. अलक्ष्या (लक्ष्यरहिता, लक्ष्य target, the person addressed) वाक् यस्याः सा. असत्ये कण्ठे अर्पितं बाहुबन्धनं यया सा. On this Nārāyaṇa remarks, शुक्तिकारजतादिषु मिथ्याज्ञानेषु सदसद्विलक्षणं रजतादिकं विषयः इत्यद्वैतवादिनां मतं तदनुसारेणेयमुक्तिः । अन्यथा पुनरलक्ष्यवागितिवदकण्ठार्पितबाहुबन्धनेत्येव प्रयोगः स्यात् । This verse refers to जागर and उन्माद according to Mallinātha. The *Sāhitya-darpaṇa* quotes this verse in connection with प्रलाप.

58 :—And with [the words] 'you are declared by the wise to be always all-pervading ; how do you not know this person [that is, me] entertaining affection for you ?' was chided by the simple one in private, the God with the moon-crest drawn [in picture] with her own hand.

CONSTRUE : त्वं बुधैः सदा सर्वगतः उच्यसे, भावस्थम् इमं जनं कथं न वेत्सि इति मुग्धया स्वहस्तोल्लिखितः चन्द्रशेखरः रहसि उपालभ्यत च ।

Mallinātha reads यदा for सदा. सदा existing for all time (अनेन कालतः परिच्छिन्नत्वं निरस्तम् । सर्वगतः अनेन देशतः परिच्छिन्नत्वं निरस्तम् । Nārāyaṇa). सदा is more emphatic. बुधैः shows that their words have to be relied upon. भावे तिष्ठतीति तम्-भाव affection or अभिलाष. स्वहस्तेन उल्लिखितः. चन्द्रः शेखरः (शिरोऽलंकारः) यस्य. Pārvatī drew with her own hand a picture of Śiva and forgetting that it was a picture, used to upbraid Śiva for not granting her request, though he knew very well how much she loved him, as he was all-pervading and existing for all time. This action of hers showed that she was quite a मुग्धा. रहसि in private. Pārvatī did this when she *thought* that she was all alone. As a matter of fact, her actions were closely watched by her friends who had remained unobserved themselves (as Aruṇagiri remarks अस्मास्वदृश्यमानासु पश्यन्तीष्वित्यर्थः ।). Mallinātha however remarks. सखीमात्रसमक्षमित्यर्थः । ...यद्यपि रहसीत्युक्तं तथापि सखीसमक्षकरणाल्लज्जात्यागो व्यज्यत एव । Mallinātha seems to have been driven to this interpretation in his anxiety to explain how the friends came to know of what Pārvatī did in private. Aruṇagiri's

explanation appears to us to be better. This verse also refers to the उन्मादावस्था.

59 :—And when, for securing that Lord of the world, she did not see any other way [though] searching for it, she, with the permission of her father, took to the penance-grove along with us, for penance.

CONSTRUE : यदा च विचिन्वती इयं तस्य जगत्पतेः अधिगमे अन्यं विधिं न अपश्यत्, तदा गुरोः अनुज्ञया अस्माभिः सह तपसे तपोवनं प्रपन्ना ।

विचिन्वती—अन्वेषणं कुर्वती, Pārvatī as a last resort took to penance, not finding any other means, even after a deliberate search for them. गुरोः अनुज्ञयेति विमृश्यकारित्वं द्योत्यते । (Aruṇagiri). The Trivandrum edition reads यदा हि for यदा च.

60 :—On these trees even, planted [lit. given birth to] by [our] friend herself, and the witnesses of [her] penance, has been seen fruit; but her desire having for its resort [that is, referring to] the God with the moon on his head, does not even appear to be ready for [that is, to put forth] a shoot.

CONSTRUE : सख्या स्वयं कृतजन्मसु तपःसाक्षिषु एषु द्रुमेषु अपि फलं दृष्टम् ; अस्याः शशिमौलिसंश्रयः मनोरथः प्ररोहाभिमुखः अपि न च दृश्यते ।

कृतं जन्म येषां तेषु. शशिमौलिः संश्रयः यस्य. प्ररोहं प्रति अभिमुखः । Pārvatī has been practising penance for a very long time. The trees which were planted by her with her own hands have now grown up sufficiently to put forth fruit. But Pārvatī's desire seems to be a long long way off from being fulfilled. It is still in the state of a बीज ; even the shoots have not come up, then the flowers and then the fruit—who knows how long would it take before these intermediate stages are got over ? The trees and Pārvatī's penance commenced their existence at the same time, but the former have stolen an easy march over the latter which is left lagging far behind. The reading बद्धं for दृष्टम् is also a good one. न च = न तु.

61 :—I do not know when he, who is difficult to be secured though sought after, would favour this [our] friend, emaciated owing to penance and [hence] looked at by [her] friends mainly through tears, as Indra [the giver

of rain] favours a ground that is tilled [or ploughed] wounded [that is, rendered incapable] owing to the drought caused by him.

CONSTRUE : प्रार्थितदुर्लभः सः तपःकृशां सखीभिः अस्रोत्तरम् ईक्षिताम् इमां सखीम् तदवग्रहक्षतां सीतां वृषा इव कदा अभ्युपपत्स्यते न वेद्मि ।

अस्रोत्तरम्=अश्रुप्रधानं यथा तथा. The Trivandrum edition reads आस्रान्तरवीक्षिताम् (आस्राणाम् अन्तरे वीक्षिताम्). The friends of Pārvatī felt a great concern for her, as she had grown frightfully emaciated and they could not suppress their tears when they looked at the Princess who was a mere shadow of her former self. अभ्युपपत्स्यते or अभ्यवपत्स्यते=अनुग्रहं करिष्यति. तस्य (इन्द्रस्य, caused by Indra) अवग्रहः (drought) तेन क्षताम्. वृषा is an epithet of Indra, one who showers gifts and rain. Indra is the author of rain and also of the drought. The whole of the sentence is the object of न वेद्मि. Mallinātha's alternative explanation of तदवग्रहक्षताम्, where तत् is to be taken separately as an object of वेद्मि is not happy. सीता—a ground that is ploughed and hence in great need of rain. तदवग्रहक्षताम् may be taken with Pārvatī also 'distressed at the disfavour (अवग्रह as opposed to अनुग्रह) shown by him.' Pārvatī is compared to a tilled ground, and Śiva to Indra. The distressed condition of both Pārvatī and सीता is caused by the अवग्रह of Śiva and Indra respectively, who alone are capable of removing that distress. The expression प्रार्थित-दुर्लभः is purposely used as the same was used by the ascetic in his speech (V. 46). The ascetic wondered how the lover of Pārvatī could be प्रार्थितदुर्लभ. Pārvatī's friend replies that not only has he proved to be प्रार्थितदुर्लभ so long, but there is no knowing how long he would prove to be so.

62 :—Thus addressed in a manner in which the real state (*sadbhāvaḥ*) was not concealed by her who knew the meaning of the gestures [of Pārvatī], the handsome life-long Brahmacārin, not manifesting [any] signs of joy, asked Umā 'Oh dear one, is that so, or is it a joke ?'

CONSTRUE : इङ्गितज्ञया तया इति अगूढसद्भावं निवेदितः नैष्ठिकसुन्दरः अव्यञ्जितहर्षलक्षणः अयि इदम् एवम् (उत) परिहासः इति उमाम् अपृच्छत् ।

इङ्गितम् जानातीति इङ्गितज्ञा. Pārvatī's friend was इङ्गितज्ञा, as she knew from the mere look of Pārvatī (विवर्तितानञ्जननेत्रमैक्षत

V. 51) what was desired by her. We take इङ्गित here to mean अभिप्रायानुरूपचेष्टा rather than हृद्गतः भावः itself. अगूढः सद्भावः यथा तथा. सद्भावः the actual state of things, rather than सदभिप्रायः 'good intentions' which is the meaning given to the expression by Mallinātha. Pārvatī's friend told everything without reserve as desired by Pārvatī herself. नैष्ठिकश्चासौ सुन्दरश्च. There are two kinds of Brahmacārins, नैष्ठिक and उपकुर्वाण; the former lives a life of celibacy till death (निष्ठा मरणम् अवधिः यस्य सः नैष्ठिकः), the latter is allowed to take to गृहस्थाश्रम etc. The expression सुन्दर shows कामुकत्व. The two expressions नैष्ठिक and सुन्दर are thus incompatible with each other. With reference to Śiva, the Highest God, the contradiction is to be got over by appealing to his wonderful and indefinable power. Cf. कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम्। *Mālavikā* I. अव्यञ्जितानि हर्षस्य लक्षणानि (रोमाञ्चादि चिह्नानि) येन सः. The ascetic who was really Śiva in disguise, was naturally over-joyed to find that Pārvatī loved him so whole-heartedly. He however did not betray his feelings for a while, as he intended to test her still further. He therefore simply asked her whether all that was told by her friend was a fact to be taken seriously.

63:—Then placing the crystal rosary of beads in [her] fore-hand, the fingers of which had been formed into a bud, the daughter of the mountain, who arranged her speech for a long time [in her mind] spoke with great difficulty in measured words [thus].

CONSTRUE: अथ मुकुलीकृताङ्गुलौ अग्रहस्ते स्फटिकाक्षमालिकां समर्पयन्ती अद्रेः तनया चिरव्यवस्थापितवाक् कथंचित् मिताक्षरम् अभाषत।

मुकुलीकृताः अङ्गुलयः यस्मिन्. अग्रश्चासौ हस्तश्च अग्रहस्तः, the fore-hand. The expression means the same thing as हस्ताग्रम् (हस्तस्य अग्रम्). In अग्रहस्त, the अग्र and the हस्त are to be understood as identical metaphorically through the relation of गुण and गुणिन्, while in हस्ताग्र, there is भेद between the two. (हस्ताग्राग्रहस्तयोर्गुणगुणिनोर्भेदाभेदादिति वामनः।). It seems that while the conversation was going on, Pārvatī had continued her जप with the rosary of beads. But now when she thought that some answer from herself was necessary, she stopped her जप, placed the rosary in the अग्रहस्त whose fingers

had naturally to be brought close together to hold it. She wanted to say very few words, but as she was overpowered with emotion, she took a long time to adjust her speech in the mind. She was the daughter of the mountain, and hence had inherited a remarkable degree of forbearance and fortitude, but on this occasion she was to a certain extent unnerved. The *words* she uttered were very few, but they contained a world of meaning. मितानि अक्षराणि यथा तथा मिताक्षरम्. On this Aruṇagiri remarks मितभाषित्वं तूत्तमनायिकाधर्मः। चिरं व्यवस्थापिता वाग् यया सा. Nārāyaṇa interprets this in a different way. He takes व्यवस्थापिता to mean संयता and takes the expression to mean 'who had been observing the vow of silence for a long time', remarking व्रतारम्भसमयादारभ्य तत्कालपर्यन्तं देव्या वाग्विसर्गाभावमाह। On कथंचित् also, he remarks, मौनव्रतपरित्यागभीत्या लज्जापारतन्त्र्याच्चेति भावः।

64 :—Oh you best of those who know the Vedas, as you have heard, this person is anxious to reach the exalted position [of being the spouse of the Highest God]; this penance is reported to be the means of securing it; nothing is inaccessible to [one's] desires.

CONSTRUE : (हे) वेदविदां वर, त्वया यथा श्रुतं (तथा) अयं जनः उच्चैः-पदलङ्घनोत्सुकः; इदं तपः तदवाप्तिसाधनं किल, मनोरथानाम् अगतिः न विद्यते।

The measured and trenchant character of the reply is quite apparent. Pārvatī means to say that what her friend had said was quite a fact. She has, with eyes open, entertained the desire of becoming the wife of Śiva. She knows full well the extremely bold nature of her desire, and she has taken to penance in order to win Hara, as it was given out by people to her that that was the best means of securing her desired object. But her experience has made her less sanguine on the point. In spite of the penance of the highest order practised by her, she seems to be as far away from the goal as ever. And she could not suppress her desire either, as desires transcend all limitations and ignore all considerations about the possibility or otherwise of their being fulfilled. किल is taken to be अपरमार्थे or अलीकार्थे by Aruṇagiri and Mallinātha. According to this interpretation, the idea would be that Pārvatī does not

herself believe in the efficacy of penance,—a statement not quite complimentary to her, but justifiable on the ground that it is prompted by despair. किल might be taken to mean 'indeed' also. The *Sarasvatī* quotes this verse as an illustration of उदारवाक्यता.

65 :—Then said tbe Brahmacārin :—Maheśvara is known to me; you again are quite desirous of having him; but considering him possessed of a passion for inauspicious course of conduct, I do not dare to follow you [that is, to encourage you in your undertaking.].

CONSTRUE : अथ वर्णी आह, महेश्वरः (मम) विदितः, त्वं पुनः तदर्थिनी एव वर्तसे; अमङ्गलाभ्यासरतिं तं विचिन्त्य तव अनुवृत्तिं कर्तुं न च उत्सहे ।

विदितः महेश्वरः I know Śiva too well; or you know enough of him in as much as you were badly treated by him while destroying Kāma. Aruṇagiri reads पुरः एव and explains it as मद्दर्शनात्प्रागेवारम्य. It would be better to explain पुरः एव as 'just in front [of me.]' The Brahmacārin means to say that as a third party, he would be the best person to judge the relative merits of both Pārvatī and Śiva, with a view to find out whether their union would be desirable. As for Pārvatī, she was just in front of him in flesh and blood, and though Śiva was not actually present there, he knew him too well and so Śiva might be taken to be present for all practical purposes. The Brahmacārin was therefore in a fit position to give his opinion in the matter. अमङ्गलानाम् (चिताभस्मादीनाम्) अभ्यासे रतिः यस्य. For वर्णी, see notes on stanza 52 above. न च=न तु. The ascetic says that he regrets that he cannot see eye to eye with Pārvatī in the matter, especially when he takes into consideration the impure course of life practised by Śiva. Pārvatī was holiness and purity incarnate, while the less said of Śiva in the matter, the better.

66:—Oh you intent on persistence for [securing] a worthless object, how possibly could this hand of yours which has the marriage-string tied round it, suffer the first taking of it by Śiva's hand which has the serpents encircling it?

CONSTRUE : (हे) अवस्तुनिर्बन्धपरे, आमुक्तविवाहकौतुकः अयं ते करः वलयीकृताहिना शंभोः करेण तत्प्रथमावलम्बनं कथं नु सहिष्यते ।

अवस्तुनि· यः निर्बन्धः परं यस्याः सा. अवस्तु—a contemptible or worthless object. आमुक्तं विवाहार्थं कौतुकं यस्मिन्. विवाहकौतुक is the marriage-thread worn round the wrist by the bride and the bride-groom. It is generally removed after the third day of marriage. According to some, the thread is to be worn for one year or as long as the pair observes celibacy. The expression occurs in *Raghu* VIII. 1 (अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः ।) वलयीकृताः अहयः यस्मिन् तेन. तत् एव प्रथमम् अवलम्बनम्. The Brahmacārin now describes in detail the अमङ्गलाभ्यासरति of Śiva and the consequent incompatibility of Śiva and Pārvatī as husband and wife. At the time of marriage, the bride-groom grasps the hand of the bride. This operation—quite simple in other cases,—would prove to be a veritable ordeal for Pārvatī. Śiva's hand is encircled with terrible snakes whom he uses as bracelets. How could Pārvatī's delicate hand bear the contact with such a hand of Śiva? It would be a wonder if Pārvatī would not actually faint on that occasion.

67:—Just do consider you yourself, whether these two could ever suffer union [with each other]—the bride's silken garment with [figures of] swans [drawn on it] and the elephant-skin dripping forth drops of blood.

CONSTRUE : त्वम् एव तावत् स्वयं परिचिन्तय, यदि कलहंसलक्षणं वधूदुकूलं शोणितबिन्दुवर्षि गजाजिनं च एते कदाचित् योगम् अर्हतः ।

The Brahmacārin means to say that nothing is farther from his thoughts than to force his own views on Pārvatī. A little consideration would convince her of the impropriety of her choice of the husband. At the time of marriage, the garments worn by the bride and the bride-groom are to be tied together. These garments again are to be brand new. Pārvatī, as would befit a Princess, would be wearing a very costly silken garment (something like our शालू or पैठणी) looking exceedingly charming with the figures of swans, peacocks etc. drawn upon it. Śiva who is proverbially poor, might perhaps secure some *fresh* elephant-skin dripping with blood, for

the occasion. That would be the utmost he could do. The old skin would be substituted by a fresh one. It would be a real sight for the gods to see when the costly silken garment of the bride would be tied to the fresh elephant-hide of the bride-groom. Could there be anything more incongruous than the tying together of these two garments which are poles asunder from every point of view? Let Pārvatī think over this with an unprejudiced mind and she would see the folly of her ways. कलहंसाः (कलो मधुरवाक् हंसः) लक्षणं यस्य तत् on which are drawn the figures of swans etc. दुकूल (दुष्टं कूलति) is a silken garment. शोणितस्य विन्दून् वर्षितुं शीलमस्येति तथा. Aruṇagiri takes तावत् in the sense of ससंभ्रमम्, which is unnecessary and hardly improves the sense. The Trivandrum edition reads the latter half of the verse as 'वधूदुकूलं क्व च हंसलक्षणं क्व चाजिनं शोणितविन्दुवर्षि तत्. In verse 78 below, a गजाजिन is referred to. Again, after एते योगमर्हतः, one would naturally expect a plain enumeration of the two objects referred to. Hence the reading adopted in the text seems to be better.

68:—What stranger even, would indeed agree to your foot-prints marked with the Alaktaka dye, of the feet moving to and fro on the mass of flowers in the [marriage] quadrangle, [to be placed] on the regions of the dead, with hair scattered about?

CONSTRUE: तव चतुष्कपुष्पप्रकरावकीर्णयोः पादयोः अलक्तकाङ्कानि पदानि कः नाम परः अपि विकीर्णकेशासु परेतभूमिषु अनुमन्यते।

चतुष्के यः पुष्पप्रकरः तस्मिन् अवकीर्णयोः. अलक्तकः अङ्कः येषु. परेतभूमि is the cemetery. परेत lit. the departed one, that is, dead. चतुष्क is a मण्डपविशेष supported on four pillars. 'चतुष्कं सचतुस्तम्भं विवाहे स्नानमण्डपम्' इति भोजः। At the time of marriage, Pārvatī would be seen by all gracefully moving about in the marriage Maṇḍapa, tastefully decorated and with plenty of flowers scattered about, so as not to cause any pain to her feet charming with the lac dye applied to them. After marriage, she would be required to move along the rough bare ground in the cemetery which is Śiva's abode, where the hair of the corpses scattered about, would pain her feet like so many thorns. Even an inveterate enemy of Pārvatī would

feel pity for this degradation of hers. The feelings of her relatives and friends in the matter could better be imagined than described. No one would tolerate such a state of things even for a moment.

69 :—Say, what further unseemly [thing] than this can there be, that on this pair of breasts, a [fit] abode for the Haricandana, even of you [who are so beautiful] the dust of ashes of the funeral pyre, easy to be obtained from the bosom of Śiva [the three-eyed God], would make its abode ?

CONSTRUE : यत् तव अपि हरिचन्दनास्पदे अस्मिन् स्तनद्वये त्रिनेत्रवक्षः-सुलभं चिताभस्मरजः पदं करिष्यति, अतः परम् अयुक्तरूपं किम् , वद ।

त्रिनेत्रस्य (त्रीणि नेत्राणि यस्य तस्य) वक्षसि सुलभम्. अयुक्तरूपम्—अत्यन्तमयुक्तम्. हरिचन्दन is red sandal. It is also one of the five celestial trees. Indra and other Lokapālas apply Haricandana to their bosoms (आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा । *Śak.* VII). Śiva can not afford it. He has however plenty of ashes, and those too secured from the funeral pyre, applied to his bosom and these would be transferred to Pārvatī's breasts at the time of the embrace. Could one imagine anything more humiliating than this? Mallinātha takes त्रिनेत्रवक्षः separately and explains it as त्र्यम्बकालिङ्गनमित्यर्थः. The construction would be त्रिनेत्रवक्षः तव सुलभम् अपि भवति, अतः परम् अयुक्तरूपं किम् etc. This would be quite clumsy. The sense also is not improved in any way.

70:—And this again would be another [that is, extraordinary] ridicule ahead of [that is, waiting for] you, that on seeing the old bull mounted by you married [to Śiva] and fit to be borne by a lordly elephant [or, the Airāvata], great folk would be possessed of smiling faces.

CONSTRUE : इयं च ते पुरतः अन्या विडम्बना यत् ऊढया वारणराजहार्यया त्वया अधिष्ठितं वृद्धोक्षं विलोक्य महाजनः स्मेरमुखः भविष्यति ।

अन्या—विलक्षणा. वारणानां राजा तेन हार्यया. The expression may refer to ऐरावत, the lord of elephants or mean simply ' a big elephant.' वृद्धश्चासौ उक्षा च वृद्धोक्षः (उक्षन् is changed to उक्ष at the end of a Karmadhāraya compound) तम्. On पुरतः, Nārāyaṇa remarks, पतिगृहप्रस्थानवेलायामित्यर्थः । अनेन पूर्वमेव वक्तव्यमिदं मया

विस्मृतामिति व्यज्यते । ऊढया—married. Aruṇagiri reads वारणराजभार्यया by a lordly female elephant, and says ऊढया बाल्यात्प्रभृति पितृगृह इत्यर्थः। or ऊढया might refer to the occasion of the marriage procession when Pārvatī would ride a she-elephant. Usually female elephants are made use of on auspicious occasions, hence the reading वारणराजभार्यया appears to be better. महाजनः the big people residing on the slopes. When these people who had been habituated to see Princess Pārvatī riding an elephant, would be looking upon Pārvatī, the wife of Śiva, mounting the old, haggard bull of Śiva, their inherent goodness only would prevent them from bursting into a hoarse laughter indicating the utmost ridicule. They would restrain themselves and would be only smiling at the extraordinary spectacle of a Princess riding an apology for a bull! The ordinary folk, however, not caring so much for the feelings of Pārvatī would enjoy heartily the unique spectacle. स्मेरं मुखं यस्य सः.

71 :—Two things have now become fit to be pitied by their earnest desire for union with the God possessed of [that is, wearing] skulls,—that famous (*sā*) resplendent digit of the moon, and you, the moon-light to the eyes of this world.

CONSTRUE: कपालिनः समागमप्रार्थनया संप्रति द्वयं शोचनीयतां गतम्, कलावतः कान्तिमती सा कला च, अस्य लोकस्य नेत्रकौमुदी त्वं च ।

The Brahmacārin means to say that so far there had been only one object which had become, by its foolish persistence in being united with Śiva, an object of pity for all. The crescent digit of the moon had chosen its abode on the fore-head of Śiva and every one was genuinely sorry that so splendid a thing should have the misfortune of being associated with human skculls and other unseemly objects which Śiva wears. But no one expected that this example of the crescent moon would ever be followed by any one, much less by a person like Pārvatī renowned for her beauty in all the worlds; and so when people would come to know that Pārvatī was thinking of securing for her husband, Śiva, they would feel the deepest sympathy

for her. For, how could Pārvatī, the *belle* of the whole world, be regarded as a fit mate for a God who wears human skulls as ornaments? The expression नेत्रकौमुदी is significant. The moon is credited with enhancing madness of a person. It is no wonder therefore that something associated with the moon should display signs of madness. The reading पिनाकिन: for कलापिन: does not suit the context which requires an epithet showing some undesirable characteristic of Śiva, while पिनाकिनः indicating Śiva's heroism would make him a fit subject for being wooed. The *Kāvyaprakāśa* (V) remarks on the verse, इत्यादौ पिनाक्यादिपदवैलक्षण्येन किमिति कपाल्यादिपदानां काव्यानुगुणत्वम् । Nārāyaṇa makes a vain attempt to justify the reading पिनाकिन: by remarking पिनाकिशब्दश्रवणमात्रेण तवायं वीराग्रेसरत्वभ्रम इति भावः । यच्चात्र कैश्चित् पिनाकिपदप्रयोगो न दोषप्रकरणोपयोगी तस्मात् कपालिन इत्येव वक्तव्यमित्युक्तं तदप्यनेन परिहृतम् । The *Kāvyaprakāśa* (VII) also quotes the verse to illustrate the absence of यच्छब्द in cases where the object in question is well-known. Thus here, instead of saying या कान्तिमती कला सा, the poet only says सा कान्तिमती कला (प्रक्रान्तप्रसिद्धानुभूतार्थविषयस्तच्छब्दो यच्छब्दोपादानं नापेक्षते।). The verse also contains the fault of अक्रमता. Here the proper position of च in त्वमस्य लोकस्य च, is after त्वम्. The expression ought to have been त्वं च अस्य लोकस्य, as कला and त्वम् are the two objects referred to, and not कला and लोकस्य, but the exigencies of the metre seem to have made the poet helpless in the matter. कलावत् an epithet of the moon, one who is possessed of digits. The reading कलात्मन: (कला एव आत्मा यस्य) means the same thing. Nārāyaṇa remarks, लळयोरविशेषात् कळात्मन इति च प्रतिभाति । अनेन स्वरूपतो मनोहरत्वम् उक्तम् । In the case of the moon, the समागमप्रार्थना is कृता, in the case of Pārvatī, it is क्रियमाणा. The statement about the समागमप्रार्थना of the moon is चिन्त्य, as Śiva himself is described as having placed the moon on his forehead in order to allay the unprecedented torment caused by his drinking the Hālāhala poison. This verse is quoted in the *Sāhityadarpaṇa* and *Kāvyapradīpa* in connection with अक्रमता, also by *Kāvyānuśāsana* and *Vyaktiviveka* to illustrate अविमृष्टविधेयांशत्व, (the former likewise quoting it to show अस्थानस्थपदता); by the *Alaṁkārasūtra* to illustrate परिकर, and by the *Alaṁkāracūḍāmaṇi* in connection with न्यूनपदता,

(which elsewhere makes the same comment. पिनाक्यादिपद etc. as made by the *Kāvyaprakāśa* quoted above).

72 :—[His] body is possessed of deformed eyes ; [his] descent is unknown ; [his] wealth is indicated by his being possessed of the quarters as his garment ; oh you possessed of eyes similar to those of a young deer, does even a single thing out of what is searched for in the case of bride-grooms, exist in the [case of the] three-eyed one ?

CONSTRUE : वपुः विरूपाक्षम् , अलक्ष्यजन्मता, दिगम्बरत्वेन वसु निवेदितम् ; (हे) बालमृगाक्षि, वरेषु यत् मृग्यते तत् त्रिलोचने व्यस्तम् अपि अस्ति किम् ।

विरूपाणि (त्रीणि or भीषणानि) अक्षीणि यस्य तत् or विरुद्धं रूपम् अक्षीणि च यस्य तत्. अलक्ष्यं जन्म यस्य तस्य भावः ; दिग् एव अम्बरं यस्य तस्य भावः तेन. बालमृगस्य अक्षिणी इव अक्षिणी यस्याः सा. तथा. People want a bride-groom who is handsome, born of a good family, young and wealthy. But Śiva does not possess even a single characteristic that would make him eligible for being a bride-groom. He has three deformed eyes. Just as being short of a limb is a deformity, so, being possessed of more limbs is also a deformity. The eye is a very prominent factor that counts when beauty is to be considered. The deformity of the eyes shows clearly that the rest of the body, even though properly formed, could not in any sense be called beautiful, while Pārvatī has the most lovely eyes. Secondly no one knows anything about Śiva's family, age etc. For aught we know, he might even be an illegitimate child ; he might likewise be quite an old man unfit to marry a young maiden like Pārvatī. And lastly Śiva is not a rich man either. All virtues flock towards gold, says the proverb. If a man is sufficiently rich, one often ignores his other short-comings. But Śiva is an utter pauper, he does not get even a garment to clothe his body and moves about naked. If he has not means enough to clothe himself, how could he be able to maintain Pārvatī after his marriage ? Thus there is not even a single relieving feature in the case of Śiva, that would make him a fit bride-groom. व्यस्त singly as opposed to समस्त. This verse is quoted in the *Kāvyaprakāśa*, *Kāvyapradīpa* and *Kāvyānuśāsana* to illustrate the fault अविमृष्टविधेयांशत्व. Thus the ex-

pression अलक्ष्यजन्मता is faulty as the अलक्ष्यता of the जन्मन्, which is to be emphasised here, ought to have been mentioned separately, as it loses its importance by being compounded with another word. Mammaṭa suggests अलक्षिता जनिः as the proper reading.

73 :—Turn away [your] mind from this unbecoming desire; where is he of that nature, and where are you possessed of auspicious signs? By the good is not expected of an iron-stake in the cemetery, the honour due to a sacrificial post according to Vedic rites.

CONSTRUE : अस्मात् असदीप्सितात् मनः निवर्तय, तद्विधः क्व, पुण्यलक्षणा त्वं च क्व, साधुजनेन श्मशानशूलस्य वैदिकी यूपसत्क्रिया न अपेक्ष्यते ।

सा विधा यस्य सः तद्विधः, पुण्यानि लक्षणानि यस्याः सा. There is absolute incongruity between Śiva of impure habits and Pārvatī possessed of every sign that is regarded as auspicious by the सामुद्रिकs. No one would think of making use of a शूल in the cemetery as a sacrificial post; similarly it would be ridiculous if Śiva is mated with Pārvatī. The wanderer in the cemetery could by no stretch of imagination, be considered to be worthy of Pārvatī. For the proper performance of a sacrifice, a post sanctified by mantras is required and not any post, much less one in an impure place like the cemetery. Pārvatī deserves to have a husband as pure and holy as herself. The यूप is no doubt used for tying to it the victim in the sacrifice, as the शूल is used to execute criminals. But there the similarity ends between the two.

74 :—When the twice-born one had talked thus adversely, by her, whose anger could be inferred from the quivering lower lip, were cast askance her eyes red at the corners, in a manner in which the creeper-like eye-brows were contracted.

CONSTRUE : इति प्रतिकूलवादिनि द्विजातौ (सति) प्रवेपमानाधरलक्ष्यकोपया तया उपान्तलोहिते विलोचने विकुञ्चितभ्रूलतं तिर्यक् आहिते ।

प्रतिकूलं वदितुं शीलमस्येति तथा. प्रवेपमानेन अधरेण (or प्रवेपमाने अधरे) लक्ष्यः कोपः यस्याः सा तया. विकुञ्चिते भ्रूलते (प्रशस्ते भ्रुवौ) यस्मिन्कर्मणि यथा तथा.

द्विजातौ प्रतिकूलवादिनि may be taken as a loc. abs. construction or merely as a loc. singular. While the Brahmacārin had been thus villifying Śiva, Pārvatī became naturally very angry. Her lower lip began to throb, the eye-brows were knit and she refused to look straight at him and turned her eyes which had become red at the corners, side-ways to show her contempt. She would have fain cursed him, but she resisted that temptation as a Brāhmaṇa should not be usually cursed. The tirade of the Brahmacārin, however, could not be allowed to go unchallenged and so she proceeds to give him a spirited and crushing answer to all the points raised by him.

75 :—And she thus addressed him—Surely you do not know Hara aright, hence you talk to me thus. Block-heads find fault with the course of conduct of the magnanimous, which is not common with that of the [ordinary people in the] world, and the purpose for which can not [easily] be divined.

CONSTRUE : एनम् उवाच च नूनं त्वं परमार्थतः हरं न वेत्सि यतः माम् एवम् आत्थ ; मन्दाः महात्मनाम् अलोकसामान्यम् अचिन्त्यहेतुकं चरितं द्विषन्ति ।

लोकेषु सामान्यं न भवतीति, अचिन्त्यः हेतुः यस्य तत्. परमार्थतः in reality. Pārvatī means to say that she is not at all surprised to hear the remarks of the Brahmacārin. It is the same case all over with people of dense intellect. Simply because they cannot understand a thing properly, they go on condemning it straight away, without waiting to find out if there is any motive underlying it or if there be some other explanation for it. They are only too glad to have an opportunity to cast mud on persons far greater than themselves. In doing this, they betray their own malice and ignorance. True, that the actions and conduct of Śiva are, to a superficial observer, rather out of the way, but they could be easily accounted for and explained away, if the Brahmacārin had any thinking faculty left in him. The Brahmacārin boasts that he knows Maheśvara (विदितो महेश्वरः V. 65), but his words show that he has not understood him at all.

76 :—Auspicious things are resorted to by one who is intent on warding off adversity or who is very eager for [that is, to secure] prosperity; what has he, who is the refuge of the world and without any desires, to do with these [auspicious things] which overpower the functions of the mind by [creating] desires?

CONSTRUE: विपत्प्रतीकारपरेण भूतिसमुत्सुकेन वा मङ्गलं निषेव्यते ; जगच्छरण्यस्य निराशिषः सतः आशोपहतात्मवृत्तिभिः एभिः (मङ्गलैः) किम् ।

विपदां प्रतीकारः तत्परेण. भूत्यां समुत्सुकेन. आशया उपहताः आत्मवृत्तयः येषु तैः, जगतां शरण्यः (the refuge, the protector). Pārvatī means to say that it is a great mistake to judge Śiva's actions by the ordinary rules of conduct obtaining in the world. The Brahmacārin had charged Śiva with being associated with अमङ्गलाभ्यास (V. 65). But this charge would not stand for a moment when one would not look at it from the point of view of the ordinary people of the world. Ordinary people desire to do everything that is auspicious, because they are afraid that by acting otherwise, they would fail to achieve their desired object or to ward off any impending calamity. Thus, for the sake of a positive or negative advantage, Maṅgala is resorted to by people in general, whose doings are prompted by some ulterior motive. But Śiva has nothing to achieve; he is the Lord of the three worlds, he is a Sthitaprajña; Maṅgala and Amaṅgala have no meaning for him. This argument of Pārvatī is true to a certain extent, but there is no doubt that some responsibility does rest on the shoulders of the great who are to act as a guide to the ordinary people. Hence the *Gītā* says, यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः । स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते ॥ न मे पार्थास्ति कर्तव्यं त्रिषु लोकेषु किंचन । नानवाप्तमवाप्तव्यं वर्त एव च कर्मणि ॥ यदि ह्यहं न वर्तेयं जातु कर्मण्यतन्द्रितः । मम वर्त्मानुवर्तन्ते मनुष्याः पार्थ सर्वशः ॥ उत्सीदेयुरिमे लोका न कुर्यां कर्म चेदहम् । संकरस्य च कर्ता स्यामुपहन्यामिमाः प्रजाः ॥ (III. 21–24). एभिः refers to मङ्गलैः (पूर्वं मङ्गलमित्येकवचनस्य जात्यभिप्रायत्वादेभिरिति बहुवचनेन परामर्शो न विरुध्यते । Mallinātha). The reading आभिः of the Trivandrum edition is decidedly better. It would go with वृत्तिभिः (आशया उपहताः आत्मानः येषां तेषां वृत्तिभिः)' what has he to do with these courses of conduct belonging to people whose minds are overpowered by greed ? '

77:–Possessed of no wealth, he is the source of all prosperity; Lord of the three worlds, he is to be seen [living] in the cemetery; possessed of a terrible form, he is declared to be beneficent [or, gentle]; there are none who have known the Pināka-holder as he really is.

CONSTRUE: सः अकिंचनः सन् संपदां प्रभवः, पितृसद्मगोचरः (सन्) त्रिलोकनाथः, भीमरूपः सः शिवः इति उदीर्यते; पिनाकिनः याथार्थ्यविदः न सन्ति।

किंचन (द्रव्यं) नास्ति यस्य सः, याथार्थ्यं विदन्तीति ते. The Brahmacārin had charged Śiva with being a pauper (दिगम्बरत्वेन निवेदितं वसु V. 72). He had also referred to his श्मशानवास (V. 68), and terrible form possessed of serpents as ornaments (V. 66). But these are mere half-truths. If Śiva is known to be a pauper, he is also known to be the spring of all wealth and vouchsafes every kind of prosperity to his devotees. If the cemetery is his abode, the whole universe is equally so, as he is its lord. If he has a terrible form, it is equally true that the whole world loves to call him the most auspicious one. Such being the case, it is ridiculous to pretend that one could know the real greatness of Śiva. Inscrutable are his ways and far from being an अवस्तु as the Brahmacārin chooses to call him (V. 66), he is the greatest person imaginable.

78:—Resplendent with ornaments or possessed of serpents tied about, wearing the elephant-hide or the silken garments, possessed of the skulls or the moon as its crest,—the body of him whose form is the universe, can not be determined [to be possessed of a particular shape].

CONSTRUE: विश्वमूर्तेः वपुः विभूषणोद्भासि पिनद्धभोगि वा, गजाजिनालम्बि दुकूलधारि वा कपालि वा अथवा इन्दुशेखरं स्यात्, न अवधार्यते।

विश्वम् एव मूर्तिः यस्य तस्य. विभूषणैः उद्भासितुं शीलमस्य तत्. पिनद्धाः (P. P. of नह् with अपि, अपिनद्ध or पिनद्ध) भोगिनः यस्मिन् तत्. गजस्य अजिनम् आलम्बितुं शीलमस्य तत्. दुकूलं धर्तुं शीलमस्य तत्. इन्दुः शेखरः यस्य तत्. कपालम् अस्य अस्तीति. Pārvatī means to say that when Śiva is known to be all-pervading and existing everywhere, it is ridiculous to describe him as being possessed of a particular shape and wearing a particular dress. The Brahmacārin's taunt, that his body is विरूपाक्ष (V. 72) and that

he wears serpents on his body or that he dresses himself with an elephant-hide or that he has skulls (to which the Brahmacārin in his plenitude of wisdom, apparently failed to refer directly, though in V. 71, we have the expression कपालिनः) is singularly out of place and betrays his own colossal ignorance. The कपालs are said to have been the heads of Brahmadeva cut off by Śiva in anger when twitted by the former that the latter was created out of his own fore-head. Aruṇagiri quotes the following in this connection, जगत्सिसृक्षासमयेषु वेधसां प्रणामलोलानि शिरांसि पादयोः। जगद्विरामेषु कपालशेषतां गतानि तिष्ठन्तु जटासु धूर्जटेः ॥ Cf. for the idea in the verse, तां तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिम्ना । विष्णोरिवास्यानवधारणीयमीदृक्तया रूपमियत्तया वा ॥ *Raghu* XIII. 5.

79 :—Surely [even] the particles of the ashes of the funeral pyre, having secured contact with his body are meant for purification; thus they, dropped down in the acts of gesticulation at the time of dancing, are borne on the heads of the dwellers in heaven.

CONSTRUE : तदङ्गसंसर्गम् अवाप्य चिताभस्मरजः ध्रुवं विशुद्धये कल्पते, तथाहि, नृत्याभिनयक्रियाच्युतं (तत्) अम्बरौकसां मौलिभिः विलिप्यते ।

तस्य अङ्गस्य संसर्गम्. नृत्ते यः अभिनयः तस्य क्रिया तेया च्युतम्. अम्बरम् एव ओकः येषां तेषाम्. The reading रजोऽपि शुद्धये is more emphatic. विलुप्यते (is carried off) is also a better reading than विलिप्यते. The Brahmacārin had shown a holy horror at the चिताभस्म (V. 69) coming into contact with Pārvatī's body. Here again, he is quite wrong as the Citābhasman on Śiva's body is perhaps the most sanctifying thing. Witness the action of the gods who certainly may be presumed to know better, in rushing forth to bow down to Śiva and snatching up a little of the ashes—not directly from his own body but fallen down on the ground while Śiva is engaged in his Tāṇḍava dance—for being applied to their heads. Pārvatī, then, who would secure the Citābhasman directly from Śiva's body deserves to be called the most fortunate person in the world.

80 :—Of him, possessed of no wealth and moving on his bull, Indra, with the intoxicated (*prabhinna*) quarter-

elephant as his vehicle, having reached the feet [that is, having humbly saluted him] with his head, makes them possessed of toes reddish with the pollen of full-blown Mandāra flowers.

CONSTRUE : प्रभिन्नदिग्वारणवाहनः वृषा असंपदः वृषेण गच्छतः तस्य पादौ मौलिना उपगम्य विनिद्रमन्दाररजोऽरुणाङ्गुली करोति ।

प्रभिन्नः दिग्वारणः वाहनं यस्य सः. विनिद्राणां (that have given up their sleep, that is, that have fully opened their petals) मन्दाराणां रजोभिः अरुणाः अङ्गुलयः ययोः तौ. मन्दार is one of the five celestial trees. 'प्रभिन्नो गर्जितो मत्तः' इत्यमरः । The Brahmacārin had declared it to be a crowning piece of humiliation, to be riding the old bull of Hara, the Prince of paupers (V. 70). But just see what even the mighty lord of the gods, riding the famous Airāvata elephant, thinks of the same. Whenever the mighty Indra happens to meet Śiva riding his bull, he alights from his Airāvata, and obsequiously enough, touches the feet of Śiva with his head on which are worn the celestial flowers as ornaments. When such is the respect paid to Śiva by Indra himself, what matters it, if he is a Prince or a pauper, rides an old bull or an elephant? Nārāyaṇa remarks, किमर्थं तर्हि वृषेण संचरणमिति चोद्यं पुनः 'अलोकसामान्यमचिन्त्यहेतुकम्' इत्यनेनैव परिहृतमित्यवगन्तव्यम्। परमार्थतस्तु परमेश्वरस्य चरितानि विषयतृष्णा न कर्तव्येति लोकशिक्षार्थमेव । तदुक्तमाचार्यैः— महोक्षः खट्वाङ्गं परशुरजिनं भस्म फणिनः कपालं चेतीयत् तव वरद तन्त्रोपकरणम् । सुरास्तां तां सिद्धिं दधति तु भवद्भ्रूप्रणिहितां नहि स्वात्मारामं विषयमृगतृष्णा भ्रमयति ॥

81 :—By you, of depraved mind, desirous of speaking out only the faults, has been spoken of well, one thing with reference to the Lord. How can he, whom they declare to be the source of even the self-existing [Brahmadeva] be one whose origin can be known?

CONSTRUE : दोषं विवक्षता अपि च्युतात्मना त्वया ईशं प्रति एकं साधु भाषितम्; यम् आत्मभुवः अपि कारणम् आमनन्ति सः कथं लक्ष्यप्रभवः भविष्यति ।

च्युतः आत्मा यस्य तेन. The Brahmacārin had referred to the अलक्ष्यजन्मता (V. 72) of Śiva. As this was a most serious and vulgar charge, it deserved a more vehement reply. Hence Pārvatī uses the abusive epithet च्युतात्मन् and the first half the verse contains a bitter sarcasm. Pārvatī means to

say that only the most depraved mind could have dared to speak in that way. A gentleman would not have stooped to such a levity. Apparently the Brahamcārin has become quite incapable of seeing any merit in Śiva. In referring to अलक्ष्यजन्मता, however, the Brahmacārin, possessed of dense intellect as he is, has for once, blundered into the right. Śiva *is* अलक्ष्यजन्मा and this fact, far from being a stain or something of which one ought to be ashamed, discloses his supreme greatness. Śiva is the creator of Brahmadeva himself, who is miscalled आत्मभू. He existed even before anything had been created. That being the case, how could any one presume to know his origin? This verse is quoted in the *Alaṁkārasūtra* as an instance of the figure of speech अर्थापत्ति and in the *Kāvyānuśāsana* as an instance of शब्दप्रमाणालंकार.

82:—Enough of this wrangling; let him be completely as you have heard him [to be]. My mind possessed of the only sentiment of love, has been [firmly] set on him; conduct prompted by love does not care for censure.

CONSTRUE : विवादेन अलम् , त्वया यथा श्रुतः सः अशेषं तथाविधः तावत् अस्तु ; मम भावैकरसं मनः अत्र स्थितम् , न कामवृत्तिः वचनीयम् ईक्षते ।

Pārvatī, after thus having disposed of the various objections raised by the Brahmacārin, apparently finds from the expression on his face that he was far from being convinced by her arguments. She however does not like to carry on an endless conversation with him, knowing that the ascetic had determined not to be convinced. None are so blind as those who would not see. She therefore says that she would not like to argue the points further and that the Brahmacārin was perfectly at liberty to hold any views he likes about Śiva. As for her, her mind has been completely swayed by love towards Śiva and nothing could induce her to change her feelings towards him. She was perfectly aware that, people like the Brahmacārin would be blaming her for that, but she would care a fig for the same. A lover is blind to all adverse criticism, right though it might be. As Bacon has remarked, 'to love and to be wise is not given to man.' The

Trivandrum edition reads स्थिरं (firm) for स्थितम्. We take कामवृत्तिः to mean 'the course of conduct dictated by love' or one whose conduct is prompted by love. Mallinātha's meaning स्वेच्छाव्यवहारी does not seem to be quite happy. भावः एकः रसः यस्य तत्. This verse is quoted in the *Sarasvatī* in connection with स्थिरानुरागिता and मिश्र.

83 :—Oh friend, stop this [braggart] boy who with his lower lip throbbing a great deal seems desirous of saying something or other again ; not only he who abuses the great, but also he who hears from the same, is a sinful person.

CONSTRUE : (हे) आलि, स्फुरितोत्तराधरः पुनः किम् अपि विवक्षुः अयं बटुः निवार्यताम् ; न केवलं यः महतः अपभाषते तस्मात् यः शृणोति सः अपि पापभाक् ।

स्फुरितं तदुत्तरं (भूयिष्ठम्) अधरं यस्य सः From the throbbing lip of the Brahmacārin, Pārvatī could see that he was not prepared to close up all discussion and wanted to say something in his defence. So far she had more or less kept her temper and in order to avoid unnecessary wrangling had even admitted in a sense all that he had said against Śiva (यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः । V. 82). But now when she finds that the Brahmacārin wants to reopen the discussion, not understanding the implication of what she had said, she becomes angry and asks her friend to practically turn out the stupid officious ascetic. For according to the Smṛtikāras (see *Manu* II. 200) गुरोर्यत्र परीवादो निन्दा वापि प्रवर्तते । कर्णौ तत्र पिधातव्यौ गन्तव्यं वा ततोऽन्यतः ॥) a person should not even hear the abuse of the great or should leave that place where such abuse is going on if possible. आलिः a female friend. पापं भजतीति पापभाक्. This verse is quoted in the *Vyaktiviveka*, with the remark आर्थः साध्यसाधनभावः, and in the *Sarasvatī* with निषेधरूपः आगमः ।

84 :—The moment she, with the bark-garment dislocated from her breasts, [owing to great hurry or excitement] moved on, saying 'or, I shall go away from hence,' the God whose sign is the lordly bull [that is, Śiva] having assumed his natural form, with a smile, held her up.

CONSTRUE : अथवा इतः गमिष्यामि इति वादिनी सा स्तनभिन्नवल्कला चचाल च स्वरूपम् आस्थाय कृतस्मितः वृषराजकेतनः तां समाललम्बे च।

स्तनात् भिन्नं वल्कलं यस्याः सा. वृषाणां राजा वृषराजः केतनं यस्य सः. Mallinātha reads बाला for सा च. The reading with सा च is decidedly better as thereby we get two च शब्दs showing that the two actions referred to were simultaneous. In the last verse, Pārvatī had asked her friend to dismiss the Brahmacārin, but fearing that perhaps the Baṭu would refuse to go away, she wants to resort to the simpler course of going away herself from that place. In her excitement, the bark-garment slipped away from her breasts, but she did not mind that as she wanted to run away from the Baṭu, as from a leper, as soon as possible. Śiva, who had been convinced beyond the shadow of a doubt, of the sincerest love of Pārvatī for him, now decides not to torture her any further, gives up the disguise of the Baṭu and appearing in his original form, holds Pārvatī in his arms. The Destroyer of Madana thus is overpowered ultimately by Pārvatī's love. कृतस्मितः. because Śiva had enjoyed the whole scene immensely. On वृषराजकेतन, Aruṇagiri remarks वृषराजकेतन इत्यनेन भगवत्पारिजनपरिच्छदादेरपि तत्राविर्भावो ध्वनितः। According to Aruṇagiri therefore we are to suppose that the bull, the गणs and other paraphernalia of Śiva also, made their appearance at the same time. This however, is not quite necessary.

85 :—On beholding him, the daughter of the supreme lord of mountains, all a-trembling, with her slim [or, beautiful] body full of perspiration and possessing a foot raised up for placing it on the ground, neither moved forth nor stayed on [in the same place], like a river bewildered by the obstacle of a mountain in the course.

CONSTRUE : तं वीक्ष्य वेपथुमती सरसाङ्गयष्टिः निक्षेपणाय उद्धृतं पदम् उद्वहन्ती शैलाधिराजतनया मार्गाचलव्यतिकराकुलिता सिन्धुः इव न ययौ न तस्थौ।

शैलानाम् अधिराजः तस्य तनया. सरसा (स्वेदार्द्रा) अङ्गयष्टिः (प्रशस्तम् अङ्गम् or अङ्गम् यष्टिः इव) यस्याः सा मार्गे यः अचलः तस्य व्यतिकरः तेन आकुलिता. सिन्धुः is any river. This is a very beautiful description of Pārvatī, when she finds herself, all of a sudden in the

arms of Śiva. It would be quite a fitting theme for a painter to exercise his art upon. On seeing Śiva, Pārvatī began to perpire prosfusely, her whole body trembling (वेपथुः and स्वेदः are सात्त्विकभावs). She had raised her foot to move on. But the foot was not placed on the ground as there was now no occasion to move away and besides Śiva was in her way; she could not stand in the same place either, being overpowered with bashfulness. She therefore stood on with her foot raised up for a while. Her ardent desire to have a look at her lord who was so dearly won, prompted her to stay there, and her bashfulness with equal force, prompted her to free herself from his grasp and to go away. She was thus in a fix, not knowing whether to go or to stay. Śiva is compared to an अचल, and Pārvatī to the सिन्धु. A river also when coming across a mountain in her course, seems to stand undecided as to what she should do, whether to move on or to stand still (both of which courses are equally impossible). The reading निक्षेप एव means the same thing. निक्षेपे loc. sing. 'for being placed on the ground'. This verse is quoted in the *Daśarūpa* in connection with साध्वस, and in *Sarasvatī* with the remark रतिरूपेणैव रसनिष्पत्तिः.

86 :—' From to-day, oh you possessed of a beautiful [lit. stooping] body, I am your slave bought by your austerities'—as the moon-crested one spoke thus, she immediately (*ahnāya*) bid adieu to the fatigue due to her [observance of the] vows; for fatigue brings on freshness again by its fruit [being secured].

CONSTRUE : (हे) अवनताङ्गि, अद्यप्रभृति अहं तव तपोभिः क्रीतः दासः इति चन्द्रमौलौ वादिनि (सति) सा नियमजं क्लमम् अह्नाय उत्ससर्ज ; क्लेशः हि फलेन पुनः नवतां विधत्ते ।

The reading अनवमाङ्गि (अनवमम् (उत्कृष्टम्) अङ्गं यस्याः तस्याः संबुद्धिः) means 'Oh you possessed of an excellent body.' अह्नाय at once, झटिति. When Śiva declared that he was conquered by Pārvatī's penance and that he would be her slave for ever, Pārvatī, in a trice forgot the extreme privations she had undergone during the course of her penance. When a person secures his desired object, he becomes infused with fresh vigour and the immense satis-

faction at the thought that after all his labours have been rewarded with success, makes him oblivious of the troubles involved in achieving that object. He becomes a new man ready to undergo any further trouble. In the expression क्लेशः नवतां विधत्ते, नवता must be taken to refer to the person in question. क्लेश bestows freshness on the person, that is, infuses fresh vigour in him, when it leads to फल. Aruṇagiri reads क्लेशः नवतां पिधत्ते 'fatigue loses its freshness or poignancy' where नवता would refer to the क्लेश itself. On तवास्मि दासः क्रीतः तपोभिः, Nārāyaṇa remarks, ननु कुलक्रमागता धनक्रीताश्चेति द्विविधा दासाः। तदुभयाभावे कथं दासत्वम्, अत आह—तपोभिः क्रीत इति। ...अत्र तपसो मूल्यत्वेनोपादानम्। क्रीतदासा ह्रीतरदासापेक्षया नितरामात्मायत्ता भवन्तीत्यभिप्रायः। This verse is quoted in the *Sarasvatī* with the remark पश्चादर्थान्वयः।

APPENDICES.

APPENDIX A.

Extract from the Śivapurāṇa as given by Jīvānanda.*

शैवे त्रयोदशाध्याये किञ्चिदधिकृत्य ।

प्रसूतिरभवत्तस्या मेनायाः कन्यका शुभा ॥ १,२२ ॥

दिशः प्रसेदुः पवनः सुखं ववौ शङ्खं निदध्मुर्गगनेचरास्तथा ।
पपात मौलौ कुसुमाञ्जलिस्तदा बभूव तज्जन्मदिनं सुखप्रदम् ॥ १,२३ ॥

मेना तया पूर्णनिशेशवक्त्रया स्फुरत्प्रभामण्डलया रराज ह ।
यथा विदूराचलभूमिरञ्जसा घनोत्थया रत्नशलाकया मुने ॥ १,२४ ॥

तां पार्वतीत्याभिजनाच्च नामतो जुहाव तद्बन्धुजनः स्वभावतः ।
मात्रा निषिद्धा तपसे यदा तु सा ययावुमाख्यां भवभक्तिभाविनी ॥ १,२६ ॥

गङ्गां यथा हंसखगाः शरत्सु वै रात्रौ स्वभासस्तु यथा महौषधीः ।
गुरूपदेशादुपदेशपण्डितां तां पूर्वसंस्कारगुणा ययुर्मुदा ॥ १,२९ ॥

तत्पादपाथोजभुवा श्रिया मुने स्थलारविन्दच्छविरूपनिन्दनम् ॥ १,३३ ॥

सुनूपुरभ्राजितपादपद्मयोरादित्सवो हंसगणा गतं ययुः ॥ १,३४ ॥

निर्माय पङ्केरुहसंभवं मुखं जानू तदीये ह्यनुवृत्तपूर्विके ।
शेषाङ्गनिमाणविधौ जडोऽभवद्विमोहितस्तन्मुखदर्शनेच्छया ॥ १,३५ ॥

मध्ये च तस्यास्त्रिवली रराज सा कामोत्सवार्थं नवयौवनोद्भवा ॥ १,३९ ॥

स्तनद्वयं वै ववृधे तथा मुने यथा न सूत्रं किल मध्यगं भवेत् ॥ १,४० ॥

एतद्विचित्रं शृणु तत्स्वरूपकं वशोऽभवत्स्वेन पुरा पुरारिहा ।
क्रमेण यामर्धशरीरसंस्थितां चकार सा ते किल कथ्यते कथम् ॥ १,५० ॥

एवं सर्वगुणोपेतामुमामालोक्य भूधरः ।
क्रमेण योजयामास तां हरार्चनकर्मणि ॥

हिमवानुवाच । शृणु गौरि वचोऽस्माकं शंकरो वर्तते मयि ।
इहामुत्र फलार्थं च तं पूजय समाहिता ॥
यदा देहं सती देवी दक्षरोषात्ससर्ज ह ।
ततो विमुक्तसङ्गोऽभूत् शंकरस्त्वपरिग्रहः ॥ १,५३ ॥

स कृत्तिवासास्तपसे यतात्मा वर्तते मम ।
प्रस्थे चालकनन्दायां सदा शीकरशीतले ॥ १,५४ ॥

ईश्वराणां सदा सेवा जायते सर्वमङ्गलम् ।
तस्मात्तदर्चनासक्ता भव त्वं भवभाविनी ॥

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* The figures opposite the verses indicate similar verses from the *Kumāra*.

वामदेव उवाच । पितुर्वाक्यमिदं श्रुत्वा जहास मनसा तदा ।
तथेत्युक्त्वा स्वपितरं परिचर्यापराभवत् ॥
जया च विजया तस्याः सख्यौ द्वे परिचारिके ।
ताभ्यां साकं चन्द्रमुखी चन्द्रशेखरमार्चयत् ॥ १,५८ ॥

समाधेरनुमेने तां गिरिशः परिपन्थिनीम् ।
समाधिनिश्चलत्वं च सर्वेषां दर्शयन्मुने ॥ १,५९ ॥

लोकानां धर्मशिक्षार्थै नो जग्राह तदा तु ताम् ।
प्राप्योऽहं तपसा सत्यमिति लोकांश्च दर्शयन् ॥
गिरीशमुपचचार प्रत्यहं सा सुकेशी ॥ १,६० ॥

स्वजनकवचनाज्ञापालनायेशभक्त्या ।
सकलभुवननाथः शंकरश्चन्द्रमौलिः ।
भवतु मम हि भर्ता भावयन्तीति लाभम् ॥

इति श्रीशिवपुराणे उत्तरखण्डे उमोत्पत्तिर्नाम त्रयोदशोऽध्यायः ।

वामदेव उवाच । एतस्मिन्नन्तरे काले तारकेण दिवौकसः ॥ २,१ ॥
आजौ पराजिता आसन् शक्रदर्पविघातिना ।
तदा सर्वे तुराषाहं कृत्वाग्रे हतविक्रमाः ।
स्वायंभुवं ययौ धाम सत्यलोकमिति श्रुतम् ॥ २,१ ॥

दृष्ट्वा तत्र जगन्नाथं विकसत्सुमुखश्रियः ।
बभूवुः पङ्कजानीव प्रातर्दृष्ट्वा दिवाकरम् ॥ २,२ ॥

ततस्ते लोकधातारं वागीशं सर्वतोमुखम् ।
प्रणिपत्य यथान्यायमिदमाहुस्तदा मुने ॥ २,३ ॥

देवा ऊचुः । ब्रह्मणे सृजते विश्वं स्थितौ पालयते नमः ।
रुद्ररूपाय कल्पान्ते नमस्तुभ्यं त्रिमूर्तये ॥ २,४ ॥

त्वया यत्क्षिप्रममलं बीजं जलधिसंचये ।
स्तूयते प्रसवस्तस्य चराचरमिदं जगत् ॥ २,५ ॥

दर्शयन् महिमानं त्वं तिसृभिर्मूर्तिभिः प्रभुः ।
उत्पत्तिस्थितिनाशानामेकोऽभूः कारणं स्मृतम् ॥ २,६ ॥

स्त्रीस्वरूपो भवानेव पुमानसि जगत्पते ।
तस्मात्सर्वेषु सत्त्वेषु विख्यातौ पितरौ भवान् ॥ २,७ ॥

तवावबोधो भगवन् भूतानामुदयाय च ।
प्रलयाय भवेद्रात्रिर्नमस्ते कालरूपिणे ॥ २,८ ॥

जगदीशस्त्वमेवासि त्वत्तो नास्त्येव ईश्वरः ।
जगदादिरनादिस्त्वं नमस्ते स्वात्मवेदिने ॥ २,९ ॥

आत्मानमात्मना चेदं सृजस्यवसि हंसि च
आत्मज्ञानविदो नित्यं त्वां विदुर्नेतरे जनाः ॥ २,१० ॥

नमः समुद्ररूपाय संघातकठिनाय च ।
स्थूलाय गुरवे तुभ्यं सूक्ष्माय लघवे नमः ॥ २,११ ॥

व्यक्ताव्यक्ताय देवाय सर्वलोकेश्वराय च ।
सर्वान्तःसाक्षिणे तुभ्यं निर्जराजरदायिने ॥

त्वत्तो वेदाः समुद्भूता ऋग्यजुःसामसंज्ञकाः ।
कर्मयज्ञाः स्वर्गफलाः साङ्गोपनिषदः शुभाः ॥ २,१२ ॥

धर्मार्थकाममोक्षाणामादिभूतां सनातनीम् ।
त्वामामनन्ति प्रकृतिं पुरुषार्थविदः प्रभो ॥ २,१३ ॥

इन्द्रादीनां च देवानां देवाय भवते नमः ।
मरीच्यादिविधातॄणां विधातासि जगद्गुरो ।

परतोऽपि परोऽसि त्वं सर्वेन्द्रियविगोचरः ॥ २,१४ ॥

हव्यहोतृस्वरूपेण भोज्यभोक्तृस्वरूपतः ॥

सर्वेषां यजनादेव भवान् स्वर्गफलप्रदः ।
वेद्यवेतृस्वरूपेण ध्येयध्यातृस्वरूपतः ॥ २,१५ ॥

निष्कामाणां मुमुक्षूणां मोक्षदोऽसि त्वमेव च ।
त्वमेव सर्वलोकानां स्रष्टा पालयिता भवान् ॥

नाशकाले हरोऽसि त्वं सर्वपापहरो भवान् ।
युष्मन्मुखाम्बुजं दृष्ट्वा वयं सर्वे निराकुलाः ॥

त्राहि नः करुणापाङ्गैररातिबलपीडितान् ।
नामित्रो वर्तते देव तव मित्रं कदाचन ॥
सर्वत्र समदर्शी त्वं तथाप्यस्मांस्तु पालय ॥ २,१७ ॥

ब्रह्मा उवाच । स्वागतं वो महाभागाः सर्वदैत्यविमर्दनाः ।
स्वर्गं च स्वभुजाक्रान्त्या भवन्तः पालयन्ति हि ॥ २,१८ ॥

इदानीं तु कथं सर्वे नष्टभासोऽभवन् सुराः ।
तुषारच्छन्नतेजांसि ज्योतींषीव विहायसि ॥ २,१९ ॥

पुरुहूतस्य यद्वज्रमधःकृतसुरायुधम् ।
तदिदानीं महाभागा दृश्येत हतयौवनम् ॥ २,२० ॥

वरुणस्य तु यः पाशो बद्धासुरबलः सदा ।

सोऽयं वै दृश्यते सर्पो मन्त्राहतबलो यथा ॥ २,२१ ॥

कुबेरस्य भुजः शृङ्गो गदया दृश्यते सुराः ॥ २,२२ ॥

यमोऽपि विलिखन् भूमीदण्डेनास्तमितत्विषा ॥ २,२३ ॥

त एते द्वादशादित्या दृश्यन्ते गततेजसः ।
भित्तिभागे गृहाणां च चित्रकैर्लिखिता इव ॥ २,२४ ॥

वेगभङ्गाः कथममी सर्वे च मरुतोऽभवन् ॥ २,२५ ॥

रुद्राणां मौलयश्चैव कथं चन्द्रार्धवर्जिताः ॥ २,२६ ॥

अयमग्निः कथं देवा दृश्यते ह्यार्तवच्चिवत् ।
सोमोऽयं श्यामवर्णोऽभूत् पीयूषपरिवर्जितः ।
ऐरावतगजो ह्येष भग्नदन्तस्तु दृश्यते ।
फलपुष्पावहीनस्तु मूलोत्पाटितद्रुर्यथा ॥

बृहस्पतिरुवाच । यदेतदुक्तं भवता नानृतं सत्यमेव हि ।
सर्वभूतान्तरात्मासि कथं न ज्ञास्यसि प्रभो ॥
अमी शुक्रादयो देवा भ्रष्टराज्याः पराजिताः ।
विचरन्ति महीपृष्ठे तारकेण बलीयसा ।
महासुरस्तारकाख्यस्त्वत्तः प्राप्तपराक्रमः ।
सर्वलोकविनाशाय केतुराजिरिवोत्थितः ॥ २,३२ ॥

तदन्तःपुरवर्तिन्यो दीर्घिकाः सन्ति याः प्रभो ।
तासां पद्मोदयायैव विवस्वान् भाति केवलम् ॥ २,३३ ॥

शनैः शनैर्वाति वायुस्तदुद्याने च भीरुवत् ।
पतने कुसुमानां च पुष्पस्तेयी भविष्यति ॥ २ ३५ ॥

ऋतवस्ते स्वकालं च विहायासुरभीरवः ।
युगपच्च तदुद्यानं फलपुष्पैरुपासते ॥ २,३६ ॥

चन्द्रस्तु तं सदाकालं कलाभिः परिषेवते ।
चन्द्रशेखरमूर्द्धस्थां कलामेकां विहाय च ॥ २,३४ ॥

समुद्रः सर्वरत्नानि तस्मै योग्यानि वै ददौ ॥ २,३७ ॥

ज्वलन्मणिशिखो रात्रौ वासुकिस्तं निषेवते ॥ २,३८ ॥

अग्निस्तु तस्य वस्त्राणि विमलानि करोति हि ।
ग्रीष्मे तदङ्गे शनकैर्मेघा वर्षन्ति शीकरैः ॥
यज्ञभागं स चाश्नाति विनिवर्त्त्य दिवौकसः ॥ २,३९ ॥

अहं तस्याग्रतो गत्वा कथयामि शुभाशुभम् ।
एवमाराधितश्चापि स क्लिश्नाति जगत्त्रयम् ।
शाम्येत् प्रत्यपकारेण नोपकारेण दुर्जनः ॥ २,४० ॥

चिच्छेद नन्दनतरून् देवस्त्रीपरिलालितान् ॥ २,४१ ॥

मन्दाकिन्या जलं सर्वं स्ववाप्यां स्थापितं प्रभो ॥ २,४४ ॥

कनकाचलशृङ्गाणि समुत्पाट्य महासुरः ।
क्रीडास्थलेषु तान्येव स्थापयामास वेश्मनि ॥ २,४६ ॥

अस्माकं सकलोपाया अस्मिन्नस्ता महासुरे ॥ २,४८ ॥

मेघच्छन्ना रविकरा यथा तेजस्विनो भुवि ।
तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ।
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥ २,५१ ॥

हन्तारं परसैन्यानां गोप्तारं त्रिदिवौकसाम् ।
दातारं शक्रलक्ष्म्याश्च महावीर्यपराक्रमम् ॥ २,५२ ॥

ब्रह्मोवाच । भविष्यति भवत्कामः सहध्वं सुरपुङ्गवाः ॥ २,५३ ॥

तपःफलविपाकस्तु तस्यासीदधुना महान् ।
मया तस्मै वरो दत्तो न हन्तव्यो ह्यसौ मम ।
विषवृक्षोहि संवर्ध्य स्वयं छेत्तुमसाम्प्रतम् ॥ २,५५ ॥

युध्यन्तमाहवे तं च महाबलपराक्रमम् ।
समर्थः को भवेज्जेतुं विना शंभुसुतं सुराः ॥ २,५७ ॥

यज्ञाग्नौ या पुरा दग्धा उमेति परिकीर्तिता ।
सापि तत्राधुना देवाः वर्तते शिवसन्निधौ ॥

उमाश्रयति गौरीशं तत्परिग्रहणेच्छया ।
ततस्तत्र प्रयत्नं च कुरुध्वं विबुधेश्वराः ॥

आकाङ्क्षति तथा शंभुरुमां च नगनन्दिनीम् ॥
वोढुं शंकररेतस्तु नान्या स्त्री सैव शक्यते ॥ २,६० ॥

तयोः पुत्रो यदा भूयात्तदा वो मङ्गलं भवेत् ॥
इत्युदाहृत्य तान् देवान् गृहान्तः प्राविशत्प्रभुः ॥ २,६२ ॥

देवास्ते कृतकृत्यास्तु नमस्कृत्य ययुर्दिवम् ।
तस्मिन् कार्ये विनिश्चित्य कन्दर्पं सिद्धिदायकम् ॥ २,६३ ॥

मघवान् तमुवाचेदं पुष्पबाणधनुर्धरम् ॥

इन्द्र उवाच । त्वमेव सर्वकार्येषु सहायो महदर्थके ।
रक्षायै सर्वलोकानां मद्वाक्यं हि करिष्यसि ॥

कामदेव उवाच । धन्योऽहं कृतकृत्योऽहं मय्यस्ति त्वदनुग्रहः ।
किं करिष्यामि देवेन्द्र समाज्ञापय सत्वरम् ॥ ३,२ ॥

असंमतः कस्तवेन्द्र मुक्तिमार्गमपेक्षते ।
तं सुन्दरी कटाक्षैस्तु बध्नाम्याज्ञापयस्व मे ॥ ३,३ ॥

कस्य शत्रोरपि हरे धर्मार्थौ पीडयाम्यहम् ॥ ३,६ ॥

करिष्ये कां सतीं देव तवाग्रे त्यक्तलज्जिकाम् ॥ ३,७ ॥

वज्रं तव सुराधीश यत्कार्यं न करिष्यति ।
तत्करिष्यामि पुष्पास्त्रैः सर्वासुरविमोहनम् ॥ ३,९ ॥

धैर्यच्युतिं करिष्येऽहं भवस्यापि तवाज्ञया ॥ ३,१० ॥
अन्येषां चैव देवानामसुराणां च का कथा ।

इन्द्र उवाच । अवैमि तेऽनङ्ग वीर्यं हरधैर्यहरं परम् ॥ ३,१२ ॥

तत् कुरुष्वामराणांश्च स्थितये त्रिदिवस्य च ॥ ३,२० ॥

हिमवच्छिखरं गत्वा यत्रास्थे भगवान् हरः ॥ ३,१७ ॥

उमा गिरिसुता चैव तं च तस्यां नियोजय ॥

वामदेव उवाच । इत्युक्तस्तेन कन्दर्पः स जगाम हिमालयम् ।
नियोजयितुकामस्तु उमायां चन्द्रशेखरम् ॥

तत्सहायो मलयजः पवनस्त्वन्वगात् मुने ।
तत्सखो माधवश्चैव कामोत्सवपरायणः ॥ ३,२२–२३ ॥

तस्मिन्वने संयमिनां मुनीनामूर्ध्वरेतसाम् ।
समाधेः प्रतिकूलस्तु कामो विजयते मुने ॥ ३,२४ ॥

तदा शरीरिणां तत्र कामासक्तमभून्मनः ।
सर्वत्र विपरीतं तु जातं कुसुमितं वनम् ।
कामो धनुषि संयोज्य पुष्पबाणं तदा मुने ॥ ३,६४ ॥

पार्वतीसंमुखे स्थाणौ मोक्तुकामो व्यवस्थितः ॥ ३,६६ ॥

हरस्तु धैर्यमालम्ब्य किमेतदिति चिन्तयन् ।
ददर्श पृष्ठतः कामं पुष्पबाणधनुर्धरम् ॥ ३,६७ ॥

विवृद्धमन्योस्तस्याथ तृतीयनयनाद् मुने ।
स्फुरन्नुदर्चिरग्निस्तु पपात मदनोपरि ॥ ३,७१ ॥

क्रोधं संहर हे देव इति यावद्वदन्ति खे ।
इन्द्रादिसकला देवास्तावद्भस्मीचकार तम् ॥ ३,७२ ॥

उपस्थितं विघ्नमिदं ज्ञात्वा च चन्द्रशेखरः ।
अन्तर्दधे स विश्वात्मा महिमानं च दर्शयन् ॥ ३,७३ ॥

गतिरेषा भवेत्तूर्णं महादेवापराधिनाम् ।

भस्मशेषोऽभवत्कामो दक्षस्यासीच्छिरो यथा ॥

इति श्रीशिवपुराणे उत्तरखण्डे कन्दर्पदहनो नाम चतुर्दशोऽध्यायः ॥

अन्तर्हिते भगवति सा शैलतनया मुने ।
निराशा धृतलज्जा च सखीभ्यां भवनं ययौ ॥ ३,७५ ॥

तां दीनवदनां दृष्ट्वा गिरिर्दुहितरं मुने ।
उवाच मधुरं वाक्यमाश्वास्य च पुनः पुनः ॥

हिमवानुवाच । किमर्थं वदनं दीनं मृगशावकलोचने ।
रुद्रः किं कुपितो देवि सेवया शुद्धिहीनया ॥

उमोवाच । मत्सेवा महती शुद्धा शिवः शान्तमनास्तदा ।
मम कर्मविपाकेन सा सेवा विफलाभवत् ॥
शृणु तात प्रवक्ष्यामि तत्र चैको गतः पुमान् ।
पुष्पबाणधनुर्बाहुरेकया सह वै स्त्रिया ।
तस्मिंस्तत्रागते तात मारुतो मलयाचलात् ।
ववौ कुसुमिताः सर्वे तिलकाशोकपादपाः ॥
कूजन्ति कोकिलाः सर्वे पञ्चमस्वररञ्जिताः ।
इतस्ततो भ्रमन्तश्च भ्रमराः पुष्पमञ्जरीः ॥
तस्मिन् शरदि कालेऽपि सर्वसंभारसंवृतः ।
बभूव कामसंसर्गाद्वसन्तो देहवानिव ॥

तदा मम नितम्बस्था काञ्चीचञ्चलतां गता ।
हरस्यापि मनो धैर्याच्चलितं मां निरीक्ष्य च ॥
तदा स भगवान् शंभुः पृष्ठभागे ददर्श ह ।
धनुर्धरं हि पुरुषं तं ददाहाक्षिवह्निना ।
ततश्चान्तर्दधे सोऽपि भगवान्प्रमथैः सह ।
भस्मीभूतश्च पुरुष स्तत्रैका स्त्री च पर्वते ॥

वामदेव उवाच । श्रुत्वैतद्दुहितर्वाक्यं हिमालयगिरिर्मुने ।
एवं वदन्तीं वृत्तान्तं गृहीत्वा तां ययौ गृहम् ॥
सापि कंदर्पपत्नी तु शिवमन्तर्हितं पतिम् ।
भस्मीभूतं समालोक्य विललापातिदुःखिता ॥ ४,२४ ॥

ततो वह्निं समादाय सा रतिः कामवल्लभा ।
अनुगन्तुं स्वभर्तारमुद्योगमकरोत् मुने ॥ ४,३२ ॥

ततो रतिं कामपत्नीं स्थितां देहविमुक्तये ।
आकाशसंभवा वाणी प्राहेदं मधुराक्षरम् ॥ ४,३९ ॥

प्रजापतिः स्वतनयां यदा कामितवान् पुरा ॥ ४,४० ॥

मृगरूपधरं तं च बिभेद भगवान् हरः ।
तदा स लज्जितो भूत्वा शशाप मनसा तव ॥ ४,४१ ॥

भर्तारं भव भस्म त्वं हरलोचनवह्निना ।
ततः शंकरनेत्राग्निर्भस्मशेषं चकार तम् ।
पुनस्तव पतिर्भूयाच्छंकराराधनात्ततः ॥ ४,४२ ॥

इमामन्तर्हितां वाणीं श्रुत्वा सा कामवल्लभा ॥ ४,४३ ॥

तत्रैव पूजयामास शंकरं लोकशंकरम् ।

ततः प्रासङ्गिककथां समाप्य तत्रैव ।)

गत्वा पितृगृहं देवी विषण्णवदना सती ।
पितरं मातरं गत्वा प्राह वाक्यमिदं तु सा ॥
सेवा मे निष्फला जाता धूर्जटेः पुरवैरिणः ।
विफलाय बभूवेदं पुनर्मे नवयौवनम् ॥
आज्ञापय महादेवपदाम्भोजार्चनां प्रति ।
अहं तपः करिष्यामि गत्वा शिखरकाननम् ।
ब्रह्मविष्णुसुरेशाद्यैरपरिच्छेद्य ईश्वरः ।
योऽसौ कथं मया ह्यत्र लभ्यते वै विना तपः ॥
तस्मादहं गमिष्यामि तपः कर्तुं च कानने ।
तपसा लभ्यते शम्भुर्योगिगम्यः परंतपः ॥
इति स्वतनयावाक्यं श्रुत्वा तु पितरौ मुने ।
ऊचतुर्दुःखितौ भूत्वा बाष्पगद्गदया गिरा ॥

पितरावूचतुः । शंकरस्तु तपोगम्यो नान्यथा कथितस्त्वया ।
भक्त्या तु लभ्यते भूयो भक्तियोगपरो हि सः ॥

तस्माद्भक्तिं समास्थाय सात्त्विकीं प्रेमलक्षणाम् ।
पूजय स्वगृहे देवं चन्द्रशेखरमम्बिके ॥
स्त्रीणां वननिवासस्तु नोचितो मुनिभाषितः ।
कथमेकाकिनी मातः वनं गन्तुं त्वमिच्छसि ॥

एवं तु रोचतेऽस्मभ्यं न गन्तव्यं वनं त्वया ।
वनेऽपि दोषो भवति योगिनां सदनं वनम् ॥
वनवासोद्भवो धर्मो वनस्थानां विधीयते ।
नोचितः स च विज्ञेयो गृहस्थाश्रमवासिनाम् ॥

स कृत्तिवासा हे मातः सर्वभूतान्तरस्थितः ।
सर्वदर्शी च सर्वज्ञः सर्वेश्वरपतिर्भवः ॥
आराधितो भक्तियुक्तैर्यत्र कुत्रापि शंकरः ।
प्रकाशमेति भक्तानां तमसामिव भास्करः ॥

तस्मात्त्वं भक्तियुक्तेन पूजय स्वगृहे शिवम् ।
उ मा गच्छ वनं घोरं सर्वविघ्नास्पदं सदा ॥

वामदेव उवाच । पित्रोरिति वचः श्रुत्वा सर्वशास्त्रार्थसंमतम् ।
तदनादृत्य भक्तिज्ञा पार्वती प्रत्यभाषत ॥

पार्वत्युवाच । स धर्मो नास्ति मे तात गृहस्थाश्रमसंमतः ।
गृहधर्माद्बहिर्भूत्वा भवामि ब्रह्मचारिणी ॥
ब्रह्मचर्यं वनस्थानां वनवासो नियुज्यते ।
तस्माद्वनं गमिष्यामि शिवेच्छा ब्रह्मचारिणी ॥
विशेषतो महादेवो वनौकोमुनिभावतः ।
शीघ्रं प्रसादमायाति तद्भक्तानां वनौकसाम् ॥

वामदेव उवाच । इत्युक्त्वा विकसत्पद्मलोचना गिरिनन्दिनी ।
शिवस्मरणसंयोगादानन्दाश्रुप्लुताभवत् ॥
अभिवाद्य ततस्तातं स्थविरान्नगजान् गुरून् ।
सुहृद्भिर्वार्यमाणापि जगाम तपसे वनम् ॥

गौरी विजयया सख्या जयया च सुनेत्रया ।
साकं सखीभ्यां सुमुखी सा गौरीशिखरं ययौ ।
चकार वसतिं यस्माद्गौरीशिखरमुच्यते ॥ ५,७ ॥

गौरीशिखरमासाद्य सा गौरी सखिसंयुता ॥
तपश्चर्तुं समारेभे प्रीत्यै भगवतो मुने ।
जजाप परमं मन्त्रं शैवं पञ्चार्णसंज्ञकम् ।
ध्यायन्ती मनसा शैवं पञ्चवक्त्रं त्रिलोचनम् ॥

हेमन्ते जान्हवीतोये करकाभ्यधिशीतले ।
आकण्ठमग्ना ध्यायन्ती संस्थिता चन्द्रशेखरम् ॥

शिशिरे शीतलशिलातले चैवार्द्रवाससा ।
युक्ता चन्द्रकलाशीर्षं पूजयामास पार्वती ॥ ५,१६ ॥

वसन्ते तद्भवैः पुष्पैर्निराहारा गतक्लमा ।
श्रद्धया परया युक्ता पूजयन्ती महेश्वरम् ॥
ग्रीष्मे पञ्चाग्निमाधाय मध्ये भूत्वा कृताञ्जलिः ॥ ५,२० ॥

ध्यायन्ती कामदहनं नान्यभावा मुनेऽभवत् ॥
वर्षायामुच्चकैः स्थित्वा वर्षतो मध्यतस्तु सा ।
धाराभिर्मुपलाग्राभिर्नान्यभावा तदाभवत् ॥ ५,२३ ॥

शरत्काले महापूजामकरोदिन्दुशेखरे ।
षष्ठकालाशना भूत्वा तत्पादाम्बुजमानसा ॥
एवं वर्षत्रिकेष्वेषा षष्ठकालकृताशना ।
चतुर्थे त्यक्तपर्णा च अपर्णाख्यामवाप सा ॥ ५,२८ ॥

पञ्चमे वायुभक्ष्यं च परित्यज्य समाहिता ।
एवं पञ्चमितं वर्षं सा चकार तपो भृशम् ॥

तपोविपाककाले तां जिज्ञासुर्भगवान् शिवः ।
ब्रह्मचर्यव्रतधरो विवेश तपसोऽचलम् ॥

अजिनाषाढधारी च प्रगल्भवचनो मुनिः ।
ज्वलन्निव जटाधारी ब्रह्मज्ञो ब्रह्मतेजसा ॥ ५,३० ॥

दृष्ट्वा तमतिथिं गौरी पूजयामास आदरात् ।
भक्ष्यभोज्यैरशेषैश्च सशय्यासनवारिभिः ॥

स ब्रह्मचारी जटिलः प्रतिगृह्य च सत्कृताम् ।
पश्यन्नुमामुखाम्भोजमित्युवाच सुकोमलम् ॥ ५,३२ ॥

जटिल उवाच । अपि क्रियार्थं सुलभं पुष्पवारिसमित्कुशम् ।
अपि देवि तपो मूर्ध्नि स्वशक्त्यापि प्रवर्तसे ॥ ५,३३ ॥

एषा ते यौवनावस्था तपः कर्तुं न युज्यते ।
तपसे मुनयश्चाहुरुत्तरं वपुषो वयः ॥

वृद्धकालेचित शेषे जटावल्कलवाससी ।
कथं बिभर्षि सुश्रोणि नोचितं तव यौवने ॥ ५,४४ ॥

किमर्थमेतद् घोरं च तपः कर्तुं त्वमर्हसि ।
किमाकाङ्क्षसि सुश्रोणि मया त्वयि न लक्ष्यते ॥

घोरेण तपसा देवि भर्तारं यदि वाञ्छसि ।
रञ्जनीया तदा भर्त्रा त्वं भवत्या न वै पतिः ॥ ५,४५ ॥

किमाकाङ्क्षसि सुश्रोणि कथयस्व ममाग्रतः ।
कुतूहलेन शुश्रूषुरहं तव नगेन्द्रजे ॥

जयोवाच । एषा गिरिसुता विप्र सती कमललोचना ।
वाचं परस्य साक्षान्नो ददाति भवसेविनी ॥

अतोऽहं ते प्रवक्ष्यामि सख्या वाञ्छितमुत्तमम् ।
यदर्थञ्च तपो घोरं करोति गिरिकन्यका ॥ ५,५२ ॥

यदा हरेक्षणाग्निस्तु ददाह मदनं द्विज ।
ततः प्रभृत्यसौ बाला वाञ्छतीन्दुकलाधरम् ।। ५,५३ ।।

जटिल उवाच । साधु साधु महाभागे शोभनं वरमिच्छसि ।
इन्द्रादिप्रमुखान् देवान् परित्यज्य दिवौकसः ॥ ५,५३ ॥

श्मशानचारी सततं व्यालाभरणभूषितः ।
निन्दितः सर्वलोकेषु स कथं वाञ्छयते त्वया ॥ ५,६६ ॥

चिताभस्मविलिप्ताङ्गं वातुलं जटिलं हरम् ॥ ५,६९ ॥

यावेतौ तव पादौ तु लाक्षारक्तविराजितौ
पूतिमांसयुतौ भस्मलिप्तौ तौ च भविष्यतः ॥ ५,६९ ॥

नाजुहावाध्वरे दक्षस्तं कथं वरमिच्छसि ॥
यः कपाली करालश्च भूतवेतालसंवृतः ।
दिग्वासा विगतव्रीडः स कथं व्रियते त्वया ॥
धन्यासि कृतपुण्यासि ह्येतदर्थे परंतपः ।
उपहासं करिष्यन्ति श्रुत्वैतद्‌ गृहमेधिनः ॥

दुकूलं तव सुश्रोणि तद्वासस्तु गजाजिनम् ।
विवाहकालसंभूतवल्कलेनोपहास्पदम् ॥ ५,६७ ॥

तस्योद्वाहनकाले च हाहा कर्तुं भविष्यति ।
फणिकङ्कणसंयोगं यदा ते कंकणं भवेत् ॥ ५,६६ ॥

तत्परित्यज्य गिरिशमुपेन्द्रं वा शचीपतिम् ।
वरय त्वं विशालाक्षि वरयोग्यौ तु तौ तव ॥

वामदेव उवाच । इति तस्य वचः श्रुत्वा पार्वती ब्रह्मचारिणम् ।
नियमं सा परित्यज्य वाक्यमेतदभाषत ॥

उमोवाच । ब्राह्मण त्वं सर्ववेत्ता सत्यं वदसि नान्यथा ।
इन्द्रादिसकला देवाः परित्यज्याः शिवेप्सुभिः ॥
आब्रह्मस्तम्वपर्यन्तं भस्मीभूतं चराचरम् ।
महाप्रलयकाले च श्मशाने चरते हरः ॥

अशेषजगतां शेषः शेषोऽहिः परिकीर्तितः ।
शेषकाले धृतः कट्यां कालाभरणभूषितः ॥

निन्दितः सर्वलोकेषु यः सदानन्ददायकः ।
सत्यमुक्तं द्विजश्रेष्ठ स कथं वाञ्छयते मया ॥
महाप्रलयसंभूतं चिताभस्म च दृश्यते ।
तं कथं वरमिच्छामि सत्यमुक्तं न संशयः ॥

वकारं पीयूषं विद्यादतुल्योऽसौ सनातनः ।
तस्मादसौ वातुलस्तु मुनिभिः परिकीर्तितः ॥

यः सर्वपापसंघातं स्मरणाद्धरति प्रभुः ।
तं हरं [illegible] ॥

कथं दक्षो वरेण्यं तमात्राह्वयति शंकरम् ।
न जुहाव वरेण्यं यस्तस्य स्याद्यक्षवद्गतिः ।
कं स्वर्गं पालिता यस्मात् पुरा त्रिपुरदाहनात् ॥
तस्मात् शिवः कपालीति मुनिभिः स्तूयते सदा ।
करैरलं भूषितश्च विवस्वान् परिकीर्तितः ॥
अष्टमूर्तिधरत्वेन करालो परिकथ्यते ।
पृथिव्यादीनि भूतानि तेषां वेतालको गणः ॥
ततोऽसौ प्रोच्यते सद्भिर्भूतवेतालसंवृतः ।
पादौ यस्य तु पातालं कटिर्भूर्द्यौ शिरस्तथा ॥
दिशो वासांसि यस्यासन् दिग्वासस्तेन स स्मृतः ।
विशेषतो गता व्रीडा यस्माद् वै पद्मयोनिना ।
स्वसुताभोगसमये विगतव्रीड एव सः ॥
एवंभूतो यः सदात्मा सर्वदेवैर्न लभ्यते ।
सत्यमुक्तं द्विजश्रेष्ठ स कथं व्रियते मया ॥
धन्याहं कृतपुण्याहमेतदर्थं तपो मम ।
नोपहासं करिष्यन्ति श्रुत्वैतद् ब्रह्मवादिनः ॥

वामदेव उवाच । एतत् श्रुत्वा वचस्तस्य जटिलस्तु ततो मुने ।
पुनर्वक्तुं समारेभे चन्द्रशेखरनिन्दनम् ॥
पुनर्विवक्षुं तं दृष्ट्वा जटिलं ब्रह्मचारिणम् ।
उमा प्रोवाच विजयामितोऽसौ सखि नीयताम् ॥ ५,८३ ॥

यः करोति महादेवनिन्दामात्मविनाशिनीम् ।
स पापिष्ठतरस्तस्मात् यः शृणोति स पापभाक् ॥ ५,८३ ॥

तस्मादयं वटुर्वादी नीयतां नीयतामिति ।
महादेवापराधश्च कृतोऽनेन महान्मयि ॥
शिवद्वेषी नरो यत्र तस्माद् धर्मः पलायते ।
धर्मारूढो महादेवस्तस्मादेनमितो नय ॥

वामदेव उवाच । इति ब्रुवाणां तां देवीं भक्तिप्रेमपरिप्लुताम् ।
दृष्ट्वा स जटिलस्तुष्टः प्रोवाच मधुरं गिरम् ॥
जानामि त्वां महाभागे जगन्मातरमम्बिकाम् ।
तपःफलं तु ते सत्यं भव त्वं भवभाविनी ।
इत्युक्त्वा भगवांस्तत्र पश्यन्तीं तां कृशोदराम् ।
स्वरूपं दर्शयामास पञ्चवक्त्रं त्रिलोचनम् ॥ ५,८६ ॥

उवाच नीलपद्माक्षि मम त्वं भवभाविनी ।
क्रीतस्तवाहं दासोऽहं घोरेण तपसामुना ॥ ५,८६ ॥

इतो गच्छ जगन्मातः गृहं हिमवतो शुभम् ।
उद्वाहं च करिष्यामि धर्मशास्त्रोक्तवर्त्मना ॥
अहं चेन्न करिष्यामि वेदोक्तविधिमम्बिके ।
तदा कथं भवेयुस्ते लोकाः श्रेष्ठानुगामिनः ॥

आद्या शक्तिर्मम त्वं हि यानलेऽन्तर्दधे पुरा ।
इदानीमावयोर्योगाज्जगतां मङ्गलं भवेत् ॥
त्वमेताभ्यां पितुर्गेहं सखीभ्यां याहि सुन्दरि ।
स्वयंवरं पिता देवि करोतु तव मङ्गलम् ॥
तत्रैवाहं गमिष्यामि लोकधर्मं प्रवर्तयन् ।
गच्छ त्वं दर्शयिष्यामि सर्वलोकसमीपतः ॥

-वामदेव उवाच । इत्युक्त्वा भगवांस्तां तु ह्यन्तर्धानमुपागमत् ।
उमापि गिरिकन्या सा सखीभ्यां भवनं ययौ ॥
इदं जटिलसंवादं पार्वत्या यः पठेन्नरः ।
शृणुयाद्भक्तियुक्तश्च स प्रयाति शिवां गतिम् ॥

इति शिवपुराणे उत्तरखण्डे भण्डिवामदेवसंवादे उमाजटिलसंवादो नाम षोडशोऽध्यायः ॥ १६ ॥

ब्रह्मपुराणे उत्तरखण्डे शिवमाहात्म्ये किंचिद्रुपक्रम्योक्तम् ।
कोकिलासैन्यसंयुक्तो हिमाद्रिं प्रययौ स्मरः ।
तत्रापश्यत शम्भोः सः पुण्यमाश्रममण्डलम् ॥
तत्रापश्यत्त्रिनेत्रस्य वीरभद्रं महाबलम् ।
यथा साक्षान्महेशानं गणांश्चायुतशोऽस्य च ॥
ददर्श तत्र चेशानं नासाग्रकृतलोचनम् ॥ ३,४७ ॥
देवदारुद्रुमच्छायावेदिकामध्यमाश्रितम् ॥ ३,४४ ॥
सममायं सुखासीनं समाधिस्थं महेश्वरम् ॥ ३,४५ ॥
तं तथाविधमालोक्य सोऽन्तर्भेदाय यत्नवान् ।
षट्पदध्वनिव्याजेन विवेश मदनो मनः ॥
एतस्मिन्नन्तरे देवो विकासितविलोचनः ।
सस्मार नगराजस्य तनयां रक्तमानसः ॥ ३,६७ ॥
निवेदिता वीरकेण विवेश च गिरेः सुता ॥ ३,६० ॥

-तत्रैवाध्यायान्तरे । विज्ञाय सा सखीमाह किमप्येष विवक्षति ।
वार्यतामालि विप्रोऽयं महद्दूषणभाषकः ।
न केवलं पापभागो श्रोता वै स्यान्न संशयः ॥
अथवा किंच नः कार्यं वादेन सह ब्राह्मणैः ।
कर्णौ पिधाय यास्यामो यथार्थः स्यात्तथास्तु सः ॥
इत्युक्त्वोत्थाय गच्छन्त्यां पिधाय श्रवणावुभौ ।
स्वरूपं समुपाश्रित्य जगृहे वसनं हरः ॥
ततो निरीक्ष्य तं देवं संभ्रान्ता परमेश्वरी ॥
प्रणिपत्य महेशानं तुष्टाव च उमा तदा ॥

-देव्युवाच । मनसस्त्वं प्रभुः शम्भो दत्तं तच्च मया तव ।
वपुषः पितरावीशौ संमानयितुमर्हसि ॥ ६,१ ॥

(प्रासङ्गिककथां समाप्य तत्रैवोक्तम् ।)

ततः सप्त मुनीन् देवः चिन्तिताभ्यागतान् पुरः ॥ ७,३ ॥

प्राहिणोदम्बिकायाश्च स्थिरपत्रार्थमीश्वरः ॥
सारुन्धतीकास्ते तत्र ह्लादयन्तो हिमाचलम् ॥
उद्वाहार्थं ततो देवो विश्वं सर्वं न्यमन्त्रयत् ॥
समागतं तु सर्वं च विना दैत्यैर्दुरात्मभिः ।
स्थावरं जंगमं यच्च विश्वं विष्णुपुरोगमम् ॥
ततस्तं विधिराह्वेदं गन्धमादनपर्वते ।
पुरे स्थितं विवाहस्य देव कालः प्रवर्तते ॥
ततस्तस्य जटाजूटे चन्द्रखण्डं पितामहः ।
कपर्दशोभनं विष्णुर्ववन्ध चण्डिकां ततः ।
उवाच चापि गिरिशं पुत्रं जनय शंकर ।
यो दैत्येन्द्रकुलं हत्वा मां रक्तैस्तर्पयिष्यति ॥
हरो विभूष्यते देवैर्वृषभं भूषयन्ति च ।
शक्रो गजाजिनं गृह्य स्वयमेव व्यवस्थितः ॥
चिताभस्म समादाय कपाले रजतप्रभे ।
मनुष्यास्थिमयां मालां प्रेतनाथश्च चन्दनम् ॥
वह्निस्तेजोमयं दिव्यमजिनं प्रददौ स्थितः ।
एवं विभूषितः सर्वैर्भृत्यैरीशो बभौ भृशम् ॥
ततो हिमाद्रेः पुरुषा वीरकं प्रोचिरे वचः ।
माभूत्कालात्ययः शीघ्रं भवस्यैतन्निवेद्यताम् ॥
ततो देवं प्रणम्याह वीरकः करसंपुटी ।
त्वरयन्ति महेशान हिमाद्रेः पुरुषास्त्वमी ॥
इति श्रुत्वा वचो देवः शीघ्रमित्येव चाब्रवीत् ।
ततो बद्धाञ्जलिर्धीमान् स्थाणुं प्रोवाच केशवः ॥
शोभसेऽनेन रूपेण जगदानन्ददायिना ।
करमालम्ब्य विष्णोश्च वृषभं रुरुहे हरः ॥
ततस्तु वसवो देवा शूलं तस्य न्यवेदयन् ।
धनदो निधिभिर्युक्तः समीपस्थस्ततोऽभवत् ॥
देवदुन्दुभिनादैश्च पुष्पसारैश्च गीतकैः ।
नृत्यमानाप्सरोभिश्च जयेति च महास्वनैः ॥
सव्यदक्षिणसंस्थानौ ब्रह्मविष्णू च जग्मतुः ।
अथादितिर्दितिः सा च दनुः कद्रुमुखास्ततः ॥
कोटिशश्च महादेवं महेन्द्राद्याः स्ववाहनाः ।
अनुजग्मुर्महादेवं कोटिशोऽर्बुदशश्च हि ॥
गणाश्च पृष्ठतो जग्मुः कोटिशो लक्षशस्तथा ।
महोत्सवेन देवेशो गिरिस्थानं विवेश सः ॥
प्रभासस्वर्णकलशैस्तोरणानां शतैर्युतम् ।
ततो ब्रह्माणमचलो गुरुत्वे प्रार्थयत्तदा ॥

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APPENDIX B.

Proverbial passages from the Kumārasambhava (I–VIII).

१ अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसंगा । I. 27
२ अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया । V. 73
३ अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म । III. 19
४ अभ्यर्थनाभङ्गभयेन साधुर्माध्यस्थमिष्टेऽप्यवलम्बितेऽर्थे । I. 52
५ अलोकसामान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्चरितं महात्मनाम् । V. 75
६ अशनेरमृतस्य चोभयोर्वशिनश्चाम्बुधराश्च योनयः । IV. 43
७ अशोच्या हि पितुः कन्या सद्भर्तुः प्रतिपादिता । VI. 79
८ असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना । IV. 12
९ आत्मेश्वराणां न हि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति । III. 40
१० ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् । I. 51
११ एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः । I. 3
१२ क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् । V. 5
१३ ... कः करं प्रसारयेत् पन्नगरत्नसूचये । V. 43
१४ ... कठिनाः खलु स्त्रियः । IV. 5
१५ कमपरवशं न विप्रकुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः । VI. 95
१६ कालप्रयुक्ता खलु कार्यविद्भिर्विज्ञापना भर्तृषु सिद्धिमेति । VII. 93
१७ क्रियाणां खलु धर्म्याणां सत्पत्न्यो मूलकारणम् । VII. 13
१८ क्लेशः फलेन हि पुनर्नवतां विधत्ते । V. 86
१९ क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैः शिरसां सतीव । I. 12
२० दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने । IV. 28
२१ ... न कामवृत्तिर्वचनीयमीक्षते । V. 82
२२ न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् । V. 83
२३ ... न धर्मवृद्धेषु वयः समीक्ष्यते । V. 16
२४ ... न रत्नमन्विष्यति मृग्यते हि तत् । V. 45
२५ न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासंगमपि प्रकाशते । V. 9
२६ न हीश्वरव्याहृतयः कदाचित् पुष्णन्ति लोके विपरीतमर्थम् III. 63
२७ पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः । V. 4
२८ परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन्द्वये रूपविधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत् ॥ VII. 66
२९ प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु । III. 1
३० प्रायेणैवंविधे कार्ये पुरन्ध्रीणां प्रगल्भता । VI. 32
३१ प्रायेण गृहिणीनेत्राः कन्यार्थेषु कुटुम्बिनः । VI. 85
३२ प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः । III. 28

३३ प्राय: प्रत्ययमाधत्ते स्वगुणेषूत्तमादर: । VI. 20
३४ ... प्रियेषु सौभाग्यफला हि चारुता । V. 1
३५ भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रता: । VI. 86
३६ भवन्ति साम्येऽपि निविष्टचेतसां वपुर्विशेषेष्वतिगौरवा: क्रिया: । V. 31
३७ ... मनोरथानामगतिर्न विद्यते । V. 64
३८ यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्रचक्षते । VI. 56
३९ यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वच: । V. 36
४० रविपीतजला तपात्यये पुनरोघेन हि युज्यते नदी । IV. 44
४१ वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणायकल्पते । V. 44
४२ विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीरा: । I. 59
४३ विक्रियायै न कल्पन्ते संबन्धा: सदनुष्ठिता: । VI. 29
४४ विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया । VIII. 65
४५ विनियोगप्रसादा हि किंकरा: प्रभविष्णुषु । VI. 62
४६ विषवृक्षोऽपि संवर्ध्य स्वयं च्छेत्तुमसांप्रतम् । II. 55
४७ ... शरीरमाद्यं खलु धर्मसाधनम् । V. 33
४८ शशिना सह याति कौमुदी सह मेघेन तडित् प्रलीयते ।
प्रमदा: पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥ IV. 33
४९ शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जन: । II. 40
५० समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य । III. 21
५१ स्वजनस्य हि दु:खमग्रतो विवृतद्वारमिवोपजायते । IV. 26
५२ ... स्त्रीणां प्रियालोकफलो हि वेष: । VII. 22
५३ स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम् । VI. 12

APPENDIX C.

A Note on Metre.

A Sanskrit stanza or *padya* is a combination of four Pādas or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा).

If the number and position of syllables in each quarter are fixed, the *padya* is called वृत्त. It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar, and विषमवृत्त if all the quarters are dissimilar. If the number of syllabic instants in each quarter is fixed, the *padya* is called जाति.

A syllable or अक्षर is as much of a word as can be pronounced at once, *i. e.* a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long. अ, इ, उ, ऋ and ऌ are short vowels; आ, ई, ऊ, ॠ, ए, ऐ, ओ, and औ are long ones. If a short vowel is followed by an anusvāra or visarga or a conjunct consonant, it becomes long in prosody. So also the last syllable of a pāda is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा).

In stanzas of the जाति class, one मात्रा is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables, a quarter is divided into गणs (feet) of three syllables each, and in case the number of syllables in the quarter is not exactly divisible by three, each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs. (आदिमध्यावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति, मनौ तु गुरुलाघवम् ॥ also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः। जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥). Expressed in symbols (the symbol ⏑

denoting a short syllable, and—a long one), the different गण्s may be represented as follows :—

य ⏑ — — भ — ⏑ ⏑ म — — —
र — ⏑ — ज ⏑ — ⏑ न ⏑ ⏑ ⏑
त — — ⏑ स ⏑ ⏑ — ल ⏑ ग —

यति is the pause which we have to make in reciting a line.

In all eight different metres are used in the Kumārasaṁbhava. (Cantos I–VIII).

अनुष्टुभ्—8 syllables in a quarter. The fifth syllable of each quarter should be short, the sixth long, and the seventh short in the second and the fourth quarter (श्लोके षष्ठं गुरुं ज्ञेयं सर्वत्र लघु पञ्चमम् । द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥). The following 157 verses are in this metre. (II) 1–63; (VI.) 1–94.

उपजातिः—This is a composite metre formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा. इन्द्रवज्रा—11 syllables in a quarter. यति at the fifth. (स्यादिन्द्रवज्रा यदि तौ जगौ गः) गणs त, त, ज, ग, ग. उपेन्द्रवज्रा is exactly like इन्द्रवज्रा, except that its first syllable is short. गणs ज, त, ज, ग, ग. The following 226 verses are in this metre. (I) 1–59; (III) 1–74; (VII) 1–93.

मालिनी—15 syllables in a quarter. यति at the 8th. (ननमयययुतेयं मालिनी भोगिलोकैः) गणs न, न, म, य, य. The following six verses are in this metre. (I) 60, (II) 64, (III) 76, (VII) 94, 95, (VIII) 91.

रथोद्धता—11 syllables in a quarter. यति at the 5th. (रान्नराविह रथोद्धता लगौ) गणs र, न, र, ल, ग. The following 90 verses are in this metre. (VIII) 1–90.

वंशस्थम्— Also called वंशस्थविल and वंशस्तनित. 12 syllables in a quarter. यति at the fifth. (वदन्ति वंशस्थविलं जतौ जरौ) गणs ज, त, ज, र. The following 84 verses are in this metre. (V) 1–84.

वसन्ततिलका—14 syllables in a quarter. यति at the 8th. (उक्ता वसन्ततिलका तभजाजगौ गः) गणs त, भ, ज, ज, ग, ग. The following four verses are in this metre. (III) 75, (IV) 45, (V) 85, 86.

All the above metres are समवृत्तs. Of the अर्धसमवृत्तs, the following are used.

पुष्पिताग्रा—(अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा ।) गणs न, न, र, य, (odd quarter, 12 syllables), न, ज, ज, र, ग, (even quarter, 13 syllables). Two verses are in this metre (IV) 46; (VI) 95.

वियोगिनी—Also called सुन्दरी or वैतालीयम्. (विषमे ससजा गुरुः समे सभरालोऽथ गुरुर्वियोगिनी) गणs, स, स, ज, ग, (odd quarter, 10 syllables) स, भ, र, ल, ग, (even quarter, 11 syllables). This metre can be treated in the Matrā scheme also, the definition being षड्विषमेऽष्टौ समे कलास्ताश्च समे स्युर्निरन्तराः । न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरुः । The following 44 verses are in this metre (IV) 1–44.

APPENDIX D.

An alphabetical index of stanzas in the Kumārasambhava (I–VIII)

शिलाशया तामनिके ...५१२५
शिष्यतां निधुवनोप ...
शुचौ चरणौं ज्वलनां

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